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Archaeological Journal.

MARCH 1847

ON THE CLASSIFICATION OF BRONZE CELTS

THE earliest history of all the Celtic tribes leads us back to a period, when the use of stone and flint for weapons or implements of social economy was universally prevalent and when, after the lapse doubtless of many centuries, intercourse with other nations had afforded the aborigines of western Europe a knowledge of working in metals, the obvious advantages to be derived from such a change were easily felt, and at once appreciated. The stone hatchet and flint arrow-head must soon have ceased to be used, but in this great change, as in every other which a nation undergoes, the alteration, in one respect, as regards the forms of the weapons, appears to have been gradual. Thus we see in the earliest celts of bronze that the form of their prototypes in stone is strictly followed, and it is not until after a series of changes in shape, which indicate an increase of skill and ingenuity, that we at last reach to what may be regarded as the full developed celt. In arrow-heads the same rule may be distinctly observed.

As proof of this rather curious fact in the history of our Celtic ancestors, the accompanying series of representations of bronze celts (among which I have figured two of the same weapons, one in stone the other in flint) has been formed chiefly from the specimens preserved in the British Museum. If this notice can be of use towards enabling collectors to arrange these relics in what may be termed a natural order, my object in bringing this most interesting class of Celtic antiquities before the notice of archaeological enquirers will be fully gained.

That we may more readily trace the gradual development in form, from the bronze celt, shaped like a *wedge*, to that which is socketed, finely proportioned, and often displaying embossed ornaments, we must endeavour to understand the various methods which would have been adopted for fixing these weapons into handles, as this consideration will I think mainly enable us to pronounce to which of the classes, now proposed, a bronze celt may with propriety be referred.

The following are the classes with the characteristics of each into which I propose to divide these objects .

1st Those which are simply wedge shaped, as in this form they most closely resemble the celt of stone or flint .

2nd The wedge with sides more or less overlapping blade thicker than the wedge for insertion into the handle, and a *stop ridge* or elevation at the termination of the blade .

3rd The wedge similar to the former with sides greatly overlapping, with or without the *stop ridge*, but having a loop or ear upon and parallel to its under surface .

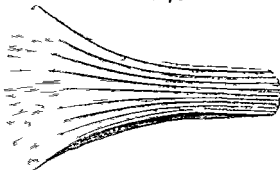
4th When the ridge for insertion into the handle ceases to be adopted the implement becoming *socketed* or *hollow* and usually having an ear upon its under surface .



FIG. 1.



FIG. 2.



A. BRONZE CELT Length 8 in.



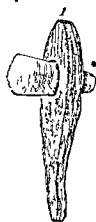
(B) Length 4 1/2 in.



C Length 8 in.

The representations here given supply examples of celts

of the first class, from originals existing in the British Museum.



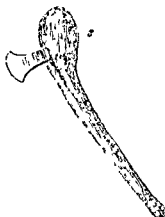
Celt with its handle found in co. Tyrone

The manner in which weapons of this form could be hafted, is well shewn by a stone celt, with its handle, which was discovered some years since in the county of Tyrone, near Cookstown, and which was, when I saw it, in the possession of Colonel Stewart of Killymoon. Another method of fastening weapons of this shape to a handle, is illustrated by the small hatchet of iron, of this wedge form, preserved in the Belfast museum, and I believe that it was brought from one of the South Sea Islands. The handle and ball are made of a species of bone.



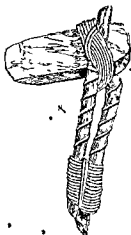
Celt, with handle, from the South Sea Islands

The annexed figures exhibit modes of fastening weapons of this class, communicated some time since to the Royal Irish Academy in a paper by Robert Ball, Esq., curator of the University museum, Dublin. The first of these specimens was brought from a mine in Mexico, and the other from Little-Fish Bay, in Africa, presented to Mr. Ball by Capt. Adams, R N.



Celt with its handle from Mexico

Although in the three last examples which I have given, we have direct proof as to the manner in which the wedge-like implement could be most efficiently hafted, I am disposed to think the celts (figs. B, c) were attached to their handles somewhat differently. I think a curved piece of wood was procured which was of less diameter than the breadth of the axe; the wood being then split, the axe was inserted into it, and



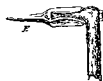
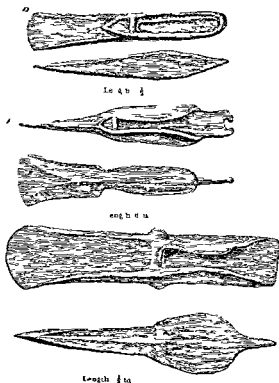
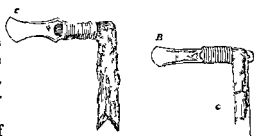
Celt from Africa



permanently secured by strapings round and round both the handle and the blade. In celt B, we find a rivet-hole at its termination, the use of which is shewn in the annexed sketch, but this feature is of rare occurrence.

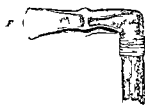
Although this mode of fastening is one tolerably secure, yet the ultimate effect from using the weapon as an axe must have been such as would tend to the destruction of the handle, by splitting and bursting the tying, and to obviate this I suppose the contrivance of the *stop ridge* was adopted (figs D, E, F, from bronze celts in the British Museum), an addition informal to the axe head, so material and so distinctive of a metallic implement, that it has induced me to consider it as the type of the second class.

Fig E is that of a small *adze*, the blade being at right angles to the axis of the wedge of insertion, which latter projects nearly an inch beyond the sides which overlapped the handle, and is terminated by what may be considered as a rivet-hole, the use of which I have shewn in the



sketch here given. This feature is curious and very rarely to be seen, and appears to have been introduced to prevent the celt from slipping out of its handle, in which from constant use it must have become insecure <sup>a</sup>.

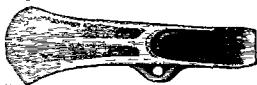
\* Fig. f is the last example which I can offer of the second class, and probably the sides of the wedge for insertion were spread out as we see them, to obviate, if possible, the necessity of strapping the celt to the handle, which obviously must have been the case in the first example I have adduced.



Length 5 in.

Fig. g<sup>b</sup> I regard as the first specimen of the third class, and in it we observe the same prolongation of the wedge for insertion, with the rivet-hole at the end, as in fig. f; we also find the sides which overlapped the handle extended to a singularly great amount, but the feature which I think places this celt in a class distinct from those already noticed, is the loop or ear upon its under surface, the use of which is shewn in the annexed sketch. This is a most admirable contrivance, but we shall see presently that it was much improved upon.

Fig. h is a celt of that form which is most commonly found when the wedge for insertion is not overlapped by its sides, and the ear is introduced; the method of fixing this weapon to its handle is also here shewn



Length 6 1/2 in.

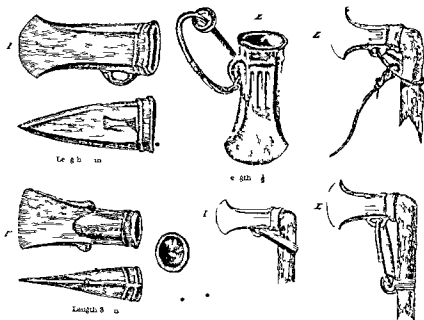


<sup>a</sup> Compare an example from Sir William Hamilton's collections in the British Museum, given by Mr Lort in his Observations upon Celts, *Archæologia*, vol. v pl. x, and another by Mongez, in *Résumé d'Antiqu. Encycl. Méthod.* from the St.

Genevieve cabinet.

<sup>b</sup> Found in the year 1806 on the sea beach near Eastbourne, immediately under Beachey Head — *Archæologia*, vol. xiv p. 363

As celts of the fourth class we have figs I, K, and L in which the wedge for insertion is set aside, doubtless from the fact of its weakening the handle, and we have a socketed implement with the addition of the ear, when the implement was to be used as an axe, and without it when it was intended to be used as a chisel as in fig K. The method of fastening this celt is shewn in fig I<sup>c</sup>.



We may readily imagine that when a weapon such as that last noticed was in use, the tying which extended from the ear round the handle, must have been exposed to frequent injury and from its nature easily cut through and then a few succeeding blows of the weapon would detach the blade from the haft. As a precaution against such a casualty we find the bronze ring looped to the ear of the celt, (fig L) and which might have assisted in fastening it as I have shewn in the sketches here given the second ring being applicable to either of two purposes as a catch for a string guard to be fastened to the wrist or to render the tying of the larger ring to the handle more easy and direct.

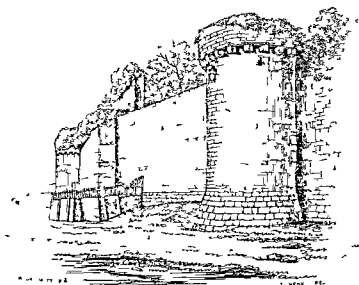
GEORGE V DU NOYER

<sup>c</sup> Compare the representations of celts attached to the handles given by Sir Samuel Meyrick Skelons Goodrich Court Armoury vol. pl XLVII

<sup>d</sup> Upon the larger ring in this remarkable specimen now preserved in the Brit.

ish Museum there is a bead apparently of jet. This curious celt was found near Tadcaster in Yorkshire. It was exhibited to the Society of Antiquaries by Mr John Crosse March 5 1807 and is engraved in Archaeol. vol xv pl 54

ON THE BUILDING CALLED THE KING'S HOUSE, AND  
OTHER ARCHITECTURAL REMAINS IN THE TOWN OF  
SOUTHAMPTON.



PART OF THE WALLS OF SOUTHAMPTON

THE direct passage from Southampton to the coast of Normandy rendered it, so long as our sovereigns retained their French domains, the most convenient port for their embarkation, while its favourable geographical position, appreciated in early times by the Romans, made it the chief resort of merchants from southern Europe. Its vicinity to the opulent city of Winchester, long celebrated for its annual fair on St Giles's hill, was another attraction for mediæval traders, who were thus enabled to dispose of their cargoes without incurring the cost and peril of a voyage, or land-journey, to London. From Southampton our first Richard sailed on his memorable crusade, and ancient accounts tell us how the sheriff supplied him ten thousand horse-shoes with double sets of nails for his chivalry, and eight hundred Hampshire hogs for the provision of his fleet\*. Thither came, in the infancy of English commerce, those "great ships from Bayonne," laden with Eastern products, the arrival of one of which was, even so late as the thirteenth century, an event anxiously expected by royalty; and it was there that the merchants of Bourdeaux landed their

\* Rot. Pip. 2 Ric. I.

cargoes of wine, the prisage of which, two tuns from each ship, was long an important item of the crown revenue

It is obvious that during the times this port was so much frequented by English sovereigns there must have been some place for their accommodation while waiting to embark, or on landing. Accordingly it appears that there was anciently a 'king's house' in Southampton<sup>b</sup>, and by the joint aid of tradition and early records we are enabled to identify its site and probable remains. At the back of the present custom house on a parallel line with the quay, there is yet remaining an extensive ancient frontage, now in a very mutilated state, which bears marks of having formed part of a building of some importance in the twelfth century. This edifice is popularly known as "the king's house." We have no means of ascertaining the precise date of its erection but it may be reasonably ascribed to the long and energetic reign of Henry the Second, there is some evidence against the supposition that it might have been built by King John, to whom so many castles and palaces are traditionally given, since early in his reign the hall which it contained was decayed and the keeper of Knutwood forest supplied twenty rafters (*chererones*) for the repairs of its roof<sup>c</sup>. The next references to this building are important, as they demonstrate that it was situated by the water side, *on a quay*. By writs dated respectively in the fifth and sixth years of Henry the Third<sup>d</sup>, the bailiffs of Southampton were directed to repair the quay before the king's house. These commands appear to have been neglected or imperfectly fulfilled, for by another writ dated Nov 21, in the seventh year of the same reign, they were ordered "to repair the quay this winter, lest the king's house should be damaged thereby, and, at an opportune time, to cause it to be well built." In the following year the bailiffs had directions to mend the gutters of the king's chamber<sup>e</sup>.

Now if the present custom house were removed, this ruinous frontage in its rear, which we believe to have been the "king's house," would, in point of fact, be situated on the quay, although the vacant space before it might be rather large there is every reason, however, to suppose that anciently this

<sup>b</sup> There was an edifice so called at Portsmouth which had a hall attached to it.

<sup>c</sup> Rot. Claus. 9 Joh. m. 12

<sup>d</sup> Rot. Claus. 5 and 6 Hen. III. m. n

4 17

<sup>e</sup> Rot. Claus. 7 Hen. III. m. 26

<sup>f</sup> Rot. Claus. 8 Hen. III. m. 3

the fourteenth century, but, from the great sums paid for books, and the distant parts from whence it was procured, I think there is little reason to suppose that it was ever supplied at such a price as to have been used as paper now is<sup>a</sup>.

That the artificers of the thirteenth and fourteenth centuries were conversant with means of working in wood, we have abundant valuable proofs in the multiplicity of carvings yet remaining; there can be no doubt that they must have been well acquainted with various modes of smoothing wooden surfaces; and though I have not been able to ascertain the exact period at which plumbago was first used as a material for marking, there can be no doubt but some of the marking substances, which almost all parts of the kingdom produce, were well known at that time<sup>b</sup>.

If once we admit the probability that tablets of wood, and chalk, a leaden plummet, or other marking substances, composed the chief implements of design, used by ancient architects, we shall I think find an easy mode of accounting for that absence of designs which has been noticed. It is clear, that even supposing that, in order to give the degree of permanence to some of the drafts which it was absolutely necessary that the ground-plan and some other general designs should have, those particular designs were drawn with some sharp instrument, so as to impress them as it were on the substance of the wooden tablet, the tablets when the construction was executed would only need the operation of smoothing to receive a new design, or, as is still more likely, the piece of wood which had exhibited the design would be put to some use which would effectually destroy the design impressed on it; and there is the more reason to suppose this has been the case, because those woods which alone could be made use of for this purpose are in themselves of no great permanence.

The only ancient design now extant, as I believe, in England, is of a date after the introduction of printing. This is preserved in the British Museum, and has been engraved in Lysons' *Magna Britannia*, in the history of the county of Cambridge. It is a design for a tower, which appears to have been intended to be added to King's college chapel, Cambridge, and it is I believe on paper; it is not very excellent in composition, though certainly valuable as an ancient design.

<sup>a</sup> See note A.

<sup>b</sup> See note B.

A carving in the spandrel of an arch at Worcester cathedral, appears to deserve especial notice in connection with the subject under consideration. It is figured in Carter's Ancient Architecture and represents an architect, who, having drawn his design on tablets, is presenting them to an ecclesiastic, probably the superior of the monastery. The figure given by Carter is so small that it is not easy to make out anything from the draft on the tablets but if any proportion was observed it seems clear that the tablets must have been of wood, or the abbot could not hold them as he is there represented. It is curious however that the architect has also what appears to be a roll of old parchment its breadth is such compared with its length that it seems very probable it is a description of the work to be done or something in the nature of an estimate. The architect also has in his hand something which appears like a bevel square but the representation of it is so rude that one can hardly draw any conclusions from it. This piece of carving is so far as I know, the only direct evidence we have on the subject, there may however be examples of the same kind in other places as also in some ancient MSS<sup>c</sup>.

There is a citation in the account of Roslyn chapel in Britton's Architectural Antiquities, which may deserve notice, as tending to corroborate the idea that wood was used by ancient architects for the original designs. It is taken from a MS memoir of the house of Douglas, in the Advocates' library at Edinburgh. It runs as follows, speaking of the founder, William Saintclair, earl of Orkney

The fundation of this rare worke he causd to be laid in the year of our Lord 1446 And to the end the worke might be more rare first he causd the draughts to be drawn upon Eastland boards<sup>d</sup> and made the carpenters to carve them, according to the draughts theron and then gave them for patterns to the masons that they might therby cut the like in stone

Our principal marking materials at the present time are the useful China or Indian ink, and portions of plumbago set in cedar. Of the antiquity of these substances I have been unable to ascertain anything at all conclusive. With regard to the means employed for effacing erroneous lines, mention is made of the crumb of bread, by some early Italian writers, but this

<sup>c</sup> See note C

<sup>d</sup> Deals of wa nscot, and tin ber for various purposes, imported from the Baltic

and termed Estrichborde Estregbords &c.—Pegge in Anonym Kennett's Glossary

or any other expedient has been superseded by the general use of a foreign production, the caoutchouc, or Indian rubber. Of the introduction of this very valuable material, the following extract from the preface to Priestly's *Perspective*, published in 1770, gives as positive a date as we can well expect

"Since this work was printed I have seen a substance excellently adapted to the purpose of wiping from paper the marks of a black lead pencil. It must therefore be of singular use to those who practise drawing. It is sold by Mr Nairn, mathematical instrument maker, opposite the Royal Exchange. He sells a cubical piece of about half an inch for three shillings, and he says it will last several years."

## NOTES

A The date of the invention of parchment has not been precisely ascertained, but it dates from times prior to the age of Herodotus, the substitution of the skin of the calf for that of the sheep, forming vellum, was probably an improvement of a more recent period. In England in earlier times the use of papyrus, as also of the Oriental paper made of cotton, was unknown, and parchment was exclusively employed. The earliest fabrication of paper from linen rags, originated probably by the cotton paper used in the East as early as the ninth century, has been attributed to the twelfth century. The most ancient document on such paper known to exist, according to De Vaines, appeared to be a German charter, dated 1239, a letter exists amongst the records at the Tower of London, addressed to Henry III, and written previously to 1222, which appears to be upon strong paper of mixed materials. Several letters of the following reign, preserved in the Tower, are evidently written on cotton paper. Paper was first manufactured in England by John Tate, the younger, of Hartford, at the close of the fifteenth century.—See Meerman, *Obs de chartæ linæ origine*, ed Van Vaasen, 1767, Dom de Vaines, *Dict de Diplomatique*, Gough's notices of Paper, *Archæol*, vol viii p 158, three valuable remarks by Mr Otley, *Archæol*, vol xxvi. p 69, and Herbert's account of Tate, the first English paper maker, Dibdin's *Typ Ant*, vol ii p 320.

B As it is certain that the ancients made use of common lead for the purpose of ruling lines, it seems highly probable that architects or designers might have adopted the use of the same convenient means of producing working drawings. The scribes used a small round plate of lead, which was found more convenient than a leaden style, being less liable to become



bent, or to cut the parchment Their plummets were termed, in Greek, *παράγραφος*, or *τροχάλος*, in Latin *præductal* With regard to the earliest use of carburet of iron, commonly called black lead, for a similar purpose, it may be observed that Professor Schonemann has asserted that the MS of Theophilus in the library of Wolfenbützel exhibits lines ruled with a black-lead pencil It is attributed to the twelfth century Conrad Gesner, in his treatise on fossils (Zurich, 1565) described pencils for writing formed of wood with a piece of lead, or as he believed, an artificial composition, called by some, "*Stummi Anglicanum*" He gave moreover a woodcut representation of such a pencil From the writings of subsequent authors of the sixteenth and seventeenth centuries, it is obvious that the use of so convenient a material for the purposes of artists and draftsmen became more generally known, and in Italy, it was designated as Flanders stone, having been introduced from the Netherlands Further information on this subject may be obtained from Beckmann's History of Inventions

C Since the time when these observations were penned by the late Mr Rickman, it does not appear that any examples of architectural working drawings have been brought to light in our own country In relation indeed to a period somewhat later than the middle age times to which his attention was chiefly addressed the collection of valuable designs, plans, and elevations, designed by an architect of the Elizabethan age, John Thorpe, may deserve especial notice It is now preserved amongst the collections of the late Sir John Soane, and a description of the curious contents of the volume is given by Dallaway, in his edition of Walpole's Anecdotes of Painting, vol i p 330 On the continent, however, a few medieval architectural designs and working drawings have been preserved, of great interest The existence of the original designs of Cologne cathedral, attributed by Boissierce to the genius of Master Gerard, the director of the work commenced by Archbishop Conrad in 1248, is now well known, as forming the authority upon which that noble structure is at the present time in course of completion The designs and plans which served for the construction of another fine example of ecclesiastical architecture in Germany have recently been discovered, and their publication may speedily be expected I am indebted to Monsieur Tastu, one of the curators of the library of Ste Genevieve, at Paris, for the inspection of a most valuable evidence of a similar nature It is a portion of a very large architectural drawing upon parchment, which exhibited the western elevation of a magnificent example of church architecture in the south of Spain, in the most florid Decorated style

## RULES FOR CONSTRUCTING A PINNACLE.

AS GIVEN BY MATHIAS RORICZER IN 1486.

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It is highly probable that much valuable information may still remain unnoticed amongst ancient records, such more especially as the fabric rolls preserved with the muniments of cathedral or collegiate foundations, which would throw a new and important light on the technical practices of mediæval architects, the rules and terms of art, or the mechanical contrivances by which their operations were facilitated. Much may be anticipated from the intelligent research which in recent times has been bestowed upon these subjects, more particularly in Germany. A valuable specimen of the evidences serving to illustrate the practice and rules of design, observed by architects in the middle ages, has recently been brought forward in that country, to which, as connected with the subject of Mr. Rickman's enquiries in the preceding paper, we would take this occasion to call the attention of our readers. It is a treatise on the construction of "Fialen," or pinnacles, written, about the year 1486, by Mathias Roriczer, an architect of Ratisbon, in the peculiar local dialect familiar to him, and recently reprinted in its original obsolete language, as also in the form of a modernized version\*.

This little essay is extremely interesting and valuable, from the period at which it was written and published, whilst Gothic Architecture was still flourishing, proving as it does the strictly geometrical principles on which the architects of that period constructed their working drawings; and as the traditions of the two previous centuries could scarcely then have been lost, we may fairly presume that the freemasons of an earlier age were equally well acquainted with geometry, both in theory and practice. So precise and minute are the instructions here given, from the first drawing of the simple square block through every stage of the process, till we have

\* The original was reprinted by Carl Heideloff, in his work entitled, *Die Bauhütte des Mittelalters in Deutschland*, Nürnberg, 1844, and a translation into modern German appeared at Treves in 1845, with a preface by A. Reichenperger. The first page of the original is embellished

with the episcopal insignia, the arms of the family of Reichenau and of the monastery impaled, with this motto.

WILHELMUS . EPISCOPUS . EUSTETENSIS .  
EX . FAMILIA . REICHENAW . NATUS .  
REC . IMPRIMI . FECIT . ANNO . DNI .  
MCCCCLXXXVI .

the finished pinnacle and canopy, that an accomplished modern architect, however good a mathematician he may be, could hardly give his pupil better practice or clearer directions than to copy the diagrams, and work out the problems here given. But as we cannot expect the readers of the *Archæological Journal* to be prepared to follow the minutæ of a mathematical treatise, we must content ourselves with a few specimens, and present them with a reduced series of the diagrams which will be generally appreciated, while those mathematicians who wish to do so can without difficulty draw out the definitions for themselves.

The first part teaches how "To raise a pinnacle (*Stile*) from its foundation, according to the mason's art, and the rules of geometry."

1 Make a square as annexed, with the letters *a b c d*. This is the size of the block out of which the pinnacle is to be cut.



Fig 1

2 Make a square the same size as the previous figure, divide the line *a b* into two equal parts, and place *e* on the division, do the same on the other sides, and join the letters *e h f g*.



Fig 2

3 Make a figure the same as the last, divide *e h* at *k*, repeat this on the other sides, then rule the square *i k l m*.



Fig 3

4 Then turn the square *e h g f*, as in the following figure. The outer square is the plinth, the next the shaft, and the inner one the thickness at the bottom of the panel.



Fig 4

5 Draw again the figure as before, then carry the line *i l* till it cuts *e h* and *g f*, then place *n* and do the same at the other corners of the figure.



Fig 5

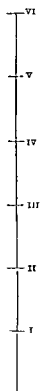


Fig. 9

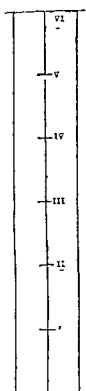


Fig. 10

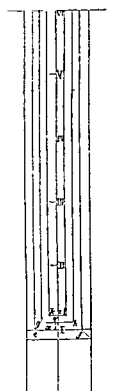


Fig. 11



Fig. 12

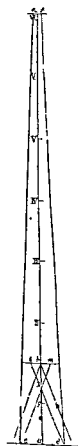


Fig. 13

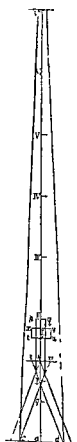


Fig. 14



Fig. 15

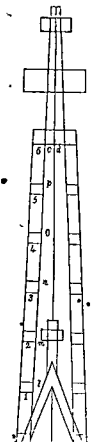


Fig. 16

In all these figures the letters *a b c d* refer to the square block or plinth of the pinnacle, and *e f g h* to the shaft, and the intention so far is to shew the breadth and depth of the panel, and the next, fig 6, shews the method of finding the hollow moulding of the panel. This is found by dividing the line *n z* into three equal parts, taking two of these parts, and marking the distance on the line at *o*, and then with the same distance as a radius and *o* as a centre striking the curves required.



Fig 6

Fig 7 shews the mode of laying down the crockets. This is done by drawing lines parallel to the diagonal of the square through *n n—n n*, and producing them as far as *p q r s* then take double the width of *p r* and set it off from *n* towards *p*, and this gives the projection of the crocket.

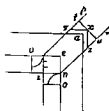


Fig 7

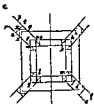


Fig 8

Fig 8 shews this without the working lines.

The next figures refer to the elevation of the pinnacle, and we are directed to draw an upright line, which is called the middle ridge, and on this to lay out six times the distance *a b*, fig 1, which gives the height of the pinnacle, so that the height of the pinnacle is six times the breadth of the square block or plinth. These divisions are to be marked I, II, &c (fig 9) and form a scale for the remaining ones. In the next, fig 10, the half width of the original block *a b*, is to be set out on each side the middle ridge. This gives the size of the stone out of which the shaft of the pinnacle is to be cut, and the next, fig 11, shews the mode of transferring the measurements of the plan to the elevation. The first square (to I) being taken for the plain block or plinth, which is chamfered down to the thickness of the shaft, the width of the panel is then transferred from the plan. Fig 12 shews the shaft without the working lines.

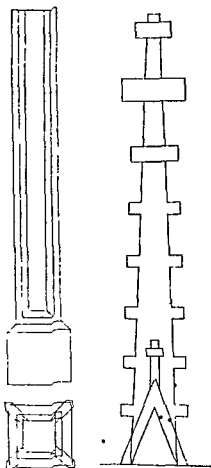
The next figures refer to the drawing of the spire of the pinnacle. We are directed to draw the middle ridge, and to make the height seven times the length of *a b*, so that the proportion of the spire is to the shaft as 7 to 6. The base is to be made equal to the line *e h*, fig 6, and the top to twice that of *n o*, as in fig 12. The gablet is then formed by

dividing the two lower divisions into three equal parts, two of which give its height, and the original line  $a b$  the width at its base, fig. 13. The third division gives the height of the finial which is fixed on the gable at the intersections of the inner and outer lines of the coping, fig. 14.

The remaining figures refer to the drawing of the finial. The last fig. is to be drawn again, fig. 15, and the length  $a b$  set off from the apex downward, which gives the top of the large foliage, and its width is to be made equal to  $a b$ . This width is to be divided into three parts, and one of these parts set off downward for the depth of

the foliage. The upper foliage is found by taking the distance between the outer square and the next fig. 4; and setting it from the point downwards, marks the upper line of the foliage, which is to be made equal in width to the inner square of fig. 4, and its depth one-third of its width. The same distance and thickness must be set off *below* the large foliage for the neck-moulding, the width of which is to be equal to the second square in fig. 4.

The next, fig. 16, shews the method of laying off the crockets. The distance below the neck-moulding is to be divided into six parts, and on these the thickness and projection of crockets is set off from the plan, fig. 7. The next figures shew the plan, shaft, and spire of the pinnacle complete without the working lines, and the treatise concludes by directing the spire to be set on the shaft, and "it is then a perfect pinnacle carried up from the foundation."

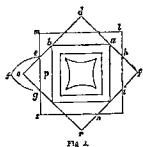
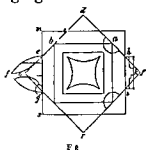


The second part treats "of the construction of a canopy"

"To make the templets or moulds (*Maßbretter, Chablonen*) for the single parts and for the flowers (or crockets) of a canopy"

"Begin and make the square of the pinnacle exactly as the foundation of the pinnacle in the preceding figures"

Fig 1 On the square  $ab$  lay another larger one  $dfr o$  on this another of the same size  $ms$  So you have the right squares out of which the crockets (*Büme*) and mouldings (*Maßbretter*) shall be made  $dfr o$  is the large flower or finial on the gable point of the canopy according to the horizontal dimensions that the four great leaves measure  $ab$  is the square for the construction of the foundation and elevation of the pinnacles belonging to the canopy that is to say the dimensions of the socles or blocks at the base of the side pinnacles  $mlhkis$  is the templet of the arch, the measurement of the mould for the arch *voussoirs*  $efg$  is the templet for the two legs of the carved gable formed ornament of the pointed arch  $hkis$  is the mould for half of window jumbs (*Fensterpfosten*) from which also the mould for the mullion (*Mittelpfosten*) may be found



To construct a perfect canopy (*Bimperge*) Take the width you wish to make the canopy set it on the line  $qr$  fig 3, afterwards divide the line  $qr$  into six equal parts, one is the size of the pinnacle or the length of one side of the plan of the pinnacles belonging to the canopy drawn in the figures 2 and 3 with the letters  $a$  and  $b$  and divide the pinnacle as before in the preceding figures for the construction of a pinnacle Then divide the length of the pinnacle into three parts one of these divisions is the height of the finial above the point of the canopy

Fig 3 The plan of the whole canopy

Fig 4 The elevation of the canopy

Fig 5 The finial at large shewing the foliage

Fig 6 The plan of the finial

The letters of reference on the elevations correspond with those on the plans

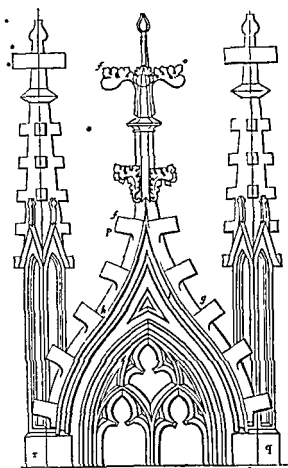


Fig 4

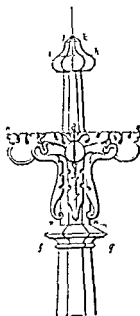


Fig 5



Fig 6

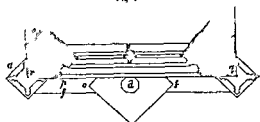


Fig 7

The strictly geometrical character of all these drawings is sufficiently evident, but figure 1 of the plans for the canopy is especially remarkable for the clever and ingenious manner in which all the varied parts are worked out on one diagram this makes it look rather confused at first sight, but on a careful examination, the whole may be clearly made out After this the others are all simple and easy to understand



# ON THE READING OF THE COINS OF CUNOBELIN



No 1

No 2

COINS OF CUNOBELIN FOUND AT CHESTERFORD 1

WHEN upon a former occasion an inspection of the coins of Cunobelin had led me to enunciate a theory relative to the meaning of the obscure word Tascio or Tasciovani, upon the reverse, I was not insensible that the novel idea suggested by the reading of these legends would be a subject for discussion. The newly discovered coins represented above, found at Chesterford, and now in the possession of the Hon Richard Neville, who has kindly communicated them to the Archæological Institute, however, settle the question, and support in a gratifying and unexpected manner the conjecture upon which Mr Wigan's specimen, owing to the indifferent preservation of the last letters, threw a slight doubt. The most sceptical cannot now fail to be convinced that TASC FIL is Tasciovani filius, and that through this name a clue is obtained for the decipherment of the inscriptions of several other coins of the British and the Gallic series.

I should have considered it unnecessary to retrace my steps upon this numismatic point, but that a recent writer, the Rev Mr Beale Post, has not only disputed my explanation of the legend, but actually proposed another far more untenable. Forced to abandon the crude conjectures of the past school of antiquaries, he has taken up a position founded upon the same imperfect philological basis, and consequently equally wrong, and he cannot therefore be surprised if numismatists do not recognise in CUNOBELINVS TASC FIL, Cunobelin the Tasciovanus the Fercombretus.

In order to place the question in as concise a form as possible, it will be necessary to re-describe the four coins on which it is founded.

No 1. CVNO in a square, or on a tessera, all within a laurel wreath and engrailed ring.

R. TASC P Pegasus galloping to the r. Ar 1. *British Museum*\*

\* Engraved and described in the Numismatic Chronicle vol vii. Pl V No. 1 p 78

2 CUNOBEL, unbearded head and bust in armour, galleated to the r

R TASC FIL Boar biting a branch or ear of corn facing to the left  
 r 3½ Mr Wigan's cabinet Clare House, East Mallory Mr Neville's  
 coin found at Chesterford<sup>b</sup>

3 CUNOBELIN unbearded head galleated to the r<sup>c</sup>

R TASCIOVANIF Boar running to the left r 2½ —British Museum

4 CUNOBELINI Head laureated to the left

R TASCIOVANI r Centaur gradient to the r and blowing a horn r 3½  
 —British Museum<sup>d</sup>.

Now it is evident from an inspection of these legends, that TASC No 1, 2, is a contraction for TASCIOVANI No 3, 4, and this is the correct form of the inscription read TASCIOVANIT both by Combe<sup>e</sup>, and Ruding, who although he found on Mr Rebellos' coin<sup>f</sup> TASCIOVANIF, and on another specimen TASCIOVAN<sup>g</sup>, was yet unable to combine the proper reading of his two legends, and restore the inscription as he might have done to its true form TASCIOVANI r But he preferred following his predecessors and contemporaries in either attempting to etymologize the word, or referring it to towns in the Narbonnese Gaul or in Spain This spirit is not yet altogether abandoned but it is necessary to return to the second part of the inscription This is r and on No 2, FIL, Mr Neville's coin enabling us to pronounce certainly on the last letters, which Mr Wigan's, owing to its rather honey-combed condition, did not Some doubt existed whether the last letter might not be an n, but not only on some coins of Cunobelin does the L much resemble the n in its form i, which might account for the appearance of Mr Wigan's coin, but Mr Neville's, as already stated, removes all doubt as to the reading of this last letter, and confirms what was already evident from the form r, that the contraction is for *filius*, and that Cunobelin, for certain reasons subsequently touched on, called himself Cunobelin the son of Tasciovan, thus restoring to the series of British monarchs one whose existence is only known numismatically, and resolving what for two centuries has been an inexplicable problem in this branch of numismatics It will be instructive for future enquirers, and at the same time a literary exer-

<sup>b</sup> Ib d. No 2 p 79

<sup>c</sup> Ib d. No 3 p 79 Ruding Annals of the Coinage Pl V fig 23

<sup>d</sup> Ib d. No 4 p 78 Ruding loc cit No 17 Taylor Combe Num Vet. Pop et

Urb 4to Lond. 1811 p 25 No 25

<sup>e</sup> l c No 27

<sup>f</sup> Ann III 236

<sup>g</sup> Ib d.

citation not devoid of interest, to trace the hypotheses which have been successively applied to these coins, the earlier of which will be found in the learned dissertation of Dr. Pegge, who diligently collected the errors of his predecessors while adding another to the list. The first English antiquary who published the coins of Cunobelin, was Camden, who to the honour of his sagacity assigned them to England, but conjectured that they were struck expressly for the payment of the Roman tribute, that those with the horse, hog, tree, and ear of corn respectively, were destined as the payment *vice* cattle, forest and corn lands, this extraordinary notion, although supported by the eminent authority of Cardinal Baron, (who added the idea of a fluctuating tribute currency made for the occasion co-existent with a fixed ordinary coinage,) was amply confuted by Casaubon. The antiquary Thoresby did not much advance the question by supposing that these pieces were amulets, concurring with Bishop Nicholson, and misled by the work of Bartholinus. Wise, the author of the Bodleian Catalogue, justly considered them to be coins, but conjectured they were not British, a rather pardonable error in the numismatic learning of that day. *CUN* he imagined was the name of the Iberian Cunei of Spain, or the Tascodunitari Cononiensis. Yet he might have been convinced by the recurrence of these coins in the island from the time of Camden, that they were essentially British. A step in advance was however made by Dr. Pettingal in a dissertation, elaborate for its day, read before the Society of Antiquaries in 1769; he restored the coins to Britain, a conclusion to which he was necessarily led by the fact of their frequent discovery in the island. Cunobelin he supposed was the name of the prince by whose authority they were struck, who indeed is mentioned by Dio and Suetonius, two of the most read of classical authorities; but he signally failed in his explanation of the reverse, he returned to the exploded notion of Camden, that they were struck to pay tribute; an argument the most inconclusive, for it is as well known to have been paid in kind, as that the Britons had a currency prior to the invasion of Cæsar; while the old refutation was in full force, that such a fact as the issue of a currency to pay a tax is almost unheard of in the history of the world; the beard-money of Peter the Great of Russia being probably the solitary exception. Pettingal supposed the word *Tascia* to be derived

from *Tag* a prince, and that it represented the idea *tax* in Celtic, and the equivalent of the Latin *taxatio*, a word indeed barbarous enough, but derived from the Greek *τάξις*. The subject lay dormant in this state for some time, till Dr. Pegge, a man of some classical learning and attainments, wrote his dissertation, embodying all the notions of his predecessors, and critically examining their historical pretensions: he even classified the coins into five divisions; 1. those with the king's name full or abbreviated; 2. those with name and place of coinage; 3. those with Tascia full or abridged; 4. those with Tascia only; 5. those with Tascia and place of coinage. He still continued, however, to confound the legends altogether, and even wavered whether *cun* might not mean *Cunetio* or *Marlborough*: but it is due to Pegge to state that he established something like order in his system, and classed the Tascia and Ver together, which last he rightly called *Verulamium*, or *St. Alban's*, while he identified *Cam* with *Camalodunum* or *Colchester*, which has been subsequently confirmed by the reading of two coins. The complete legends of *Tasciovani* f. he does not appear to have seen. The legend *Tascio* or *Tascia*, for both occur, he supposed to be the name of King *Cunobelin's* moneyer, which he supported by the fact of the names of moneyers occurring on coins of *Augustus*. Although this interpretation was not correct, there was in it thus far an approach to truth, that the coins were distinctly assigned to Britain, and that they were supposed to be copied after a Roman model. The opinions of writers continued to oscillate between the hypotheses of *Wise*, *Pettingal*, and *Pegge*, as late as the appearance of the work of *Ruding*, although that writer, and his successors, as I have already stated, possessed ample means of rectifying the errors of preceding enquiries, and had in fact all the elements of the true reading. Even the cold and accurate *Combe*, in his *Catalogue of the Museum*, misread the legend of No. 4, and thus continued to perpetuate the notion that some inexplicable enigma lay hid in the word *Tasciovanit*. Yet the Museum specimen is remarkably distinct, and on another type in the Museum, reading *TAZCIOVANNIR*, if the last letter could not have been necessarily identified as an *r* at all events it was not a *τ*. *Whitaker* in his *History of Manchester*, a book of rather apocryphal character, had however proposed another theory, to which it will be necessary to refer, as it has

been lately reproduced, he conjectured that the legend of the reverse was a translation of the inscription on the obverse, and that Tasciovanī was the Romanized British word for prince in order to establish this, he recurred to the old philological argument of *Tag* prince, and its derivations 'In April 1845, I gave my analysis of the inscription founded on an impression of three coins in the national cabinet, but No 2 in Mr Wigan's collection, who most kindly forwarded it to me, left a transient doubt on the subject, the last letter being apparently uncertain, yet I felt so convinced that *r* after a genitive name must be *filius*, that I read a short paper on the subject About the month of June 1846, I received a cast of and subsequently saw, Mr Neville's coin, which entirely confirmed what I had advanced, because on this excellently preserved specimen the last letter was decidedly an *L*, and consequently TASC FIL could be no other than Tasciovanī filius the son of Tasciovanus Mr Akerman in his work on the "Ancient Coins of Cities and Princes," not only recognised the reading as applicable to Cunobelin and Tasciovanus, but also adopted it as proposed by me for Eppilul, and extended it proprio motu to two other princes The Rev Mr Berle Post recurs to the old system of supposing the name of the reverse to be Tasciovanus fircombretus, "the monarch the legislator," here he closely follows Whitaker, the portion that is his own being the doubtful explanation of *FIN* on Mr Wigan's coin He observes that Fircombretus appears on a coin of Lexovium, which cannot be doubted, but as the Romans never mistook or interchanged the *v* and *r*, nor the not too learned moneyers of Gaul, they wrote it Vercombretos The difficulty which he experienced in the admission of *filius* was the doubt that Cunobelin could claim the crown in right of his father, but why not? Although Tasciovanus may as one of the reguli of Britain have escaped the pages of the Roman historians, it is evident that he was a prince in the strictest alliance with Rome, and we know, from a passage in the Anecdota of Dr Cramer, that the British princes enjoyed their respective thrones by the right of hereditary descent The sons of Cunobelin, who fled to Rome at the time of Caligula, gave their father trouble enough, and paved the way for the subsequent expedition of Claudius, yet this at least implies an hereditary principle As for the difficulty of the name of Tasciovanus, it is of inferior consequence How should we

have known, except from the Ancyrcan inscription, (cf. Franz in Gerhard's *Archæologische Zeitung*, Feb. 1843, p. 17—26,) of the three kings of Britain, Damno, Bellaunos, and Timcon? The old chroniclers who vamped up a history of Britain prior to the Saxon period from Roman histories, old legends, and such traditionary matters as reached them, have without hesitation called the predecessors of Cunobelinus or Cymbelin, Tenuantius, Themantius, Theomancius, Cennantius, Tenuancius, Tudor Belin, and Tubelin. Is it too much to suppose that they have taken the line of those kings who were in the strictest alliance with Rome, and the recognised native sovereigns at that epoch? Nor is the name of the coins and chroniclers, after all, so widely remote. Those who have to deal with harmonized barbarian names, will readily conceive with Menage's joke upon hippos and cheval, how they are bien changés en passant. As the name of Tasciovanus is not mentioned among the kings who came to Augustus, as Cunobelin died early in the reign of Claudius, and his sons had commenced their political intrigues at the time of Caligula, Tasciovanus must have lived in the age of Tiberius. His coins, which have been confounded by writers with those of his son Cunobelin, are of rather a ruder character; the fullest form in which the name occurs on any of them, is Tasciovan, and it is found in the still more abridged forms, Tasciava, Tascio, and Tasc. The full form of his name Tasciovanus, only occurs in the genitive on the coins of his son, but in many instances the contractions are attributable to the mutilated condition of the coins. It is probable that to the early part of his reign are to be referred those coins which are unaccompanied by any inscription on the reverse; he probably struck subsequently those with Ver on the reverse, which indicated Verulamium, for Verlamio occurs on what must be considered an autonomous coin of that town, issued perhaps during the interregnum which followed the death of Cunobelin. Mr. Haigh has supposed the Sego on the reverse to be Segontium, Mr. Akerman inclines to the idea of Segonæ, but in what relation were these two monarchs? Had Tasciovanus another son, or is it possible that, descended from one of the four confederate kings of Kent, he had established his court at Verulamium? But there is another coin presenting no less a difficulty which occurs in this series. This is a gold coin struck like those of Timcon and Eppillus, having on the ob-

vessels and other objects, it is evident that the Gaulish and Celtic nations had made rapid strides in civilization. Like his imperial patrons he struck a numerous series of types, but not upon the Roman standard for he was necessarily influenced by the fluctuating standard, which, probably introduced by the Greeks at Marseilles or after the invasion of Brennus continued to circulate among the Celtic nations. His gold is often alloyed with silver or copper. His silver currency is smaller and lighter than the denarii probably originally derived from the drachma and his copper is always small like the Greek chalcos. The fullest form of his name inscribed on these pieces is Cunobelinus rex, and he contracts it CUNOBELIN, CUNOBELI, CUNOB, CVNO and CYN, in some instances he uses the genitive Cunobelini i.e. the money of Cunobelin. Three legends occur on his reverses, 1 those reading TASC, TASCIO, TASCII TASCIOVA, TASCIOVAN, TASCIOVAI TASC F TASC FII and TASCIOVANI F but some few of the abbreviated forms are owing to the indifferent manner in which they have been struck. 2 The coins reading CAMU and Camul. On a coin in Mr Huxtable's cabinet, is the full form CAMULODUNO which confirms the appropriation to Colchester. 3 Those with the reverse reading SOLIDO, but I believe the correct form is, as on a good specimen also in Mr Huxtable's cabinet SOLIDU it may be the commencement of the name of a town which the Itineraries have not preserved. I consider it probable that he issued the coins with the name of Colchester on their reverses at the commencement of his reign from the circumstance of their resembling in style and fabric those of Tasciovanus who placed the name of St Albans his capital on his reverses and that the coin with Solidu is referable to some political change or conquest. The series No I, on which he claims his descent from Tasciovanus is generally of finer and improved style and was probably coined when his sons commenced to trouble him at Rome and when he wished to recall to the notice of his imperial patrons the fact that he was the son of their old and probably honoured ally. On one coin he writes KUNOBHL in which case his mint master seems to have been a Greek or Gaul and the substitute of the H for the K occurs on two or three other specimens. Some of the Gaulish chiefs used Greek or Latin legends probably for a mixed population we have Pistillos in Greek and Pistillus in Latin.

as the name of a *regulus* located in the south of France. The value of obtaining the reading of *filus* is perceived by extending it to other coins of the British and Gaulish series. *Epillus Comi f* is evidently *Epillus* son of *Comius*, and *Tim Comi f* apparently *Timco* son of the same monarch of the *Atrebat*es. As *Comius* was in his government in the time of *Julius Cæsar*, and as *Augustus* records in his letter or will at *Ancyra*, that three kings, *Damno*, *Belinus*, and *Tim* as the inscription runs, had come on an embassy to him, as mentioned by the Roman authors, it is not improbable that the *Tim* of this inscription is for *Timcon* or *Timco*. A coin attributed by *Combe* and others to *Indutiomarus*, reads *GERMANVS INDVTILLI I*, but it must be *Germanus Indutilli f* "Germanus, son of *Indutillus*," and *Indutiomarus* is inadmissible. From the position of *Calle* on the coins reading *EPPI REX CALLE*, I am disposed to think that *Calle* is placed for *Callevæ*, as originally proposed, and that this was the seat of the government of *Epillus*. I must also observe, that a coin found in the same excavations at *Chesterford*, has on the obverse a head, rather rudely designed within an engraved ring, and the inscription *VER*, perhaps for *Verulamio*, on the reverse a goat going to the right, with a crescent above.

I do not propose to consider here the various readings of all the epigraphical coins of the British series, but there is one set, found in *Yorkshire*, which has received so extravagant an interpretation that it is necessary to shew what the reading is, they are coins of *electrum* formed by the union of gold and copper, and of very rude fabric. On the obverse across the field is  $\begin{smallmatrix} \text{V} & \text{O} & \text{LI} \\ \text{SI} & \text{OS} \end{smallmatrix}$  which is apparently *Volisios*, unless the artist intended an inverted *m* by the *LI*, in which case it would be *Vosimos*. The reverse reads *DVMNO CO EPOS*. This has been interpreted "*I fly from the war chariots!*" As the reading  $\begin{smallmatrix} \text{D} \\ \text{P} \end{smallmatrix} \text{VMNO}$  is found on other coins of the same style, I think that we are justified in supposing the name to commence with *Dumno*, and the final naturally suggests *NEPOS*, in which case we have *Dumnoco[nis] nepos* grandson of *Dumnoco*.

With respect to the coin reading *EPAT* alluded to by *Mr Akerman*, it may be either Gaulish or British, the complete name was probably *EPATICVS*, *Epaticus*, for a person of this name appears among the dedicators of the silver vases found at *Berny*.



# SOME ACCOUNT OF THE PARISH CHURCH OF BAKEWELL IN DERBYSHIRE,

AND OF THE EARLY GRAVE-STONES AND OTHER REMAINS DIS-  
COVERED DURING THE RECENT REPAIRS.



SOUTH TRANSEPT AS IT APPEARED IN 1911

THE town of Bakewell<sup>a</sup> is situated in one of the most beautiful vales in Derbyshire, at the entrance into the Peak district, on the high road, and nearly midway between Matlock and Buxton. It is so well known, on account of the many objects of interest with which its immediate neighbourhood abounds, that any further description is unnecessary. It will only be added, that it has been a place of some importance

<sup>a</sup> The Saxon name *Baðecanwillan*, or *Bathecanwell*, i. e. the bathing well, is obviously derived from its baths, which were known by the Romans. In the Domesday Survey and other early documents it is

called *Badequelle* and *Baucwell*. See *Glover's Hist. of Derbyshire*. A work containing much valuable local information, which it is to be regretted is not yet completed.

from a very remote period, a stronghold having been erected in its immediate vicinity, as early as in 924, by Edward the Elder, son of Alfred the Great, in his struggle with the Danes for possession of this part of the kingdom of Mercia, the earth-works of which, it is said may be yet traced on Castle hill, within a short distance of the town

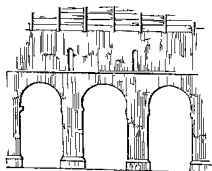
In the year 1841, it was found necessary to commence some extensive repairs in the parish church, in the course of this work a large number of incised grave stones, or coffin lids as they are sometimes called, with crosses of various devices cut upon them, of very early date, were discovered, together with fragments of stones, carved with the interlacing bands, or knots, which are usually considered characteristic of those ancient monuments, known by the name of Runic crosses. As these remains are remarkable on several considerations, and no detailed description of them, so far as I am aware, has yet appeared, the following account may be acceptable to those who feel an interest in tracing out the history of the early sepulchral monuments in this country

been erected on or near this spot from a very remote period, in connection with the ancient cross before mentioned; especially since, as will afterwards be shewn, fragments of at least three other crosses of a similar kind were taken out of the foundations of a part of the present church. But no record has been preserved of any thing respecting its ecclesiastical history before the Norman conquest. In the Domesday Survey it is stated there were two priests for the church of Bakewell. It was afterwards made a collegiate church, but to whom it was indebted for its endowment is by no means clear. The local tradition, which ascribes to John earl of Morton, afterwards King John, both the building of the present nave, with the exception of the west end, which he is said to have left standing, and the grant of the endowment in 1170, or 1180, or indeed at any later period, does not appear to rest upon any good authority. For John did not come into possession of this domain till 1189. It had formerly been granted by William the Conqueror to his natural son, William Peverel; and having been forfeited to the king by one of his descendants in 1154, it seems to have remained in possession of the crown, till it was given by Richard, on his accession to the throne in 1189, to his brother John. The church was certainly endowed before 1192; for in that year the earl gave it, with all its "prebends and other appurtenances," to the present cathedral of Lichfield, (see Dugdale, Monast. Lichfield,) and he is hardly likely to have so soon transferred this endowment if it had been made by himself. It seems more probable that the church was built and endowed by one of the Peverels, before their lands were forfeited. And as William Peverel, the son, who died in 1113, gave two parts of the tithes of the extensive parish of Bakewell to the priory which he founded at Lenton, in Notts., and was a great benefactor to other religious houses in this and the adjoining counties, it seems a reasonable conjecture that he may have given the other moiety of the tithes for the endowment of these prebends, and may also at the same time have erected the church, of which the present nave and west end formed a part: the date would thus be in the commencement of the twelfth century, and the style of what remains very well accords with that period.

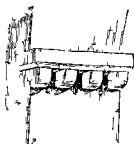
The only other record of importance in the history of this church which has been preserved, is the founding of a chan-

try in 1365 by Sir Godfrey Foljambe and Avena his wife whose monument two upright half length figures under a canopy is inserted into one of the piers on the south side of the nave

The present nave then was probably erected c 1110 In the interior it is separated from the side aisles by arches resting on piers of solid masonry instead of pillars These are mostly about 6 feet 6 inches wide 3 feet thick and 12 feet high to the impost and the openings between them vary from 10 feet 6 inches to 12 feet



The Nave Arches &c



Impost Nave Arches

The arches are semicircular, of rude construction square edged not recessed, and without mouldings The imposts have been plain projecting blocks with a chamfered edge, resting on corbels resembling a common Norman corbel table one only is left the others have been cut away, or replaced by a plain chamfered impost without corbels Some of the original clerestory windows still remain inserted over the centre of the piers and now opening into the side aisles the walls and roof of which were raised about the middle or end of the thirteenth century These windows are narrow lights externally, resting upon a weather table still perfect with a very wide splay towards the nave of rude workmanship and without any relief of mouldings or string course Above is another range of clerestory windows square headed in the early Perpendicular style added probably early in the fifteenth century The west walls of the side aisles are recessed with arches but whether in

tended for doorways, an unusual arrangement in Norman churches of this size, or, as is more probable, for strength, as if to support western towers, the wall being very thick, cannot now be ascertained; the outer surface of the wall having been since cased with plain masonry, obliterating nearly all traces of its original character. In the centre of the west front is a doorway ornamented with beak-heads, and other heads of unusual design with scrolls issuing from the mouths. Above are the remains of an arcade of intersecting arches with zig-zag work, in part cut away to admit the insertion of a sharp-pointed window, with early Perpendicular tracery; and a flat roof and battlements were put up when the clerestory was added to the nave. The north aisle has been widened, but the line of the original wall may easily be traced by the Norman base-moulding on the outside of the west end.

The central tower and the transepts were originally Norman, and, so far as could be ascertained, of the same date as the nave. The tower-piers, which were taken down in 1841, had been obviously cut away in parts, and altered by the addition of side shafts, to carry the ribs of the pointed arches set upon them, about the middle of the thirteenth century. There is also good reason to believe, that the walls of the north transept were either in part the original Norman walls, projecting, as was usual in the smaller churches, but little beyond the line of the walls of the side aisles, with additions of Early English work; or that at all events they stood upon the site of the old foundation. And as it will generally be found that in the older churches, the transepts correspond very nearly with each other in their dimensions, it may be fairly presumed that a short Norman transept had originally been erected on the south similar to that on the north. The chancel also had evidently been of Norman construction, for part of a corbel-table still remains in the upper end of the north wall of the chancel, next the tower-pier, shewing the continuation of the older masonry. This chancel would probably be short, and have the usual apsidal termination, as may be represented by the imaginary dotted line; and thus the ground-plan of this church would correspond very nearly with that of Melbourne in the same county.

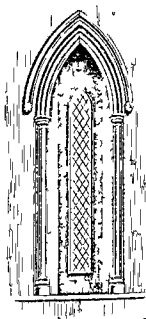
The upper part of this tower and the south transept were taken down and rebuilt about the middle of the thirteenth century, the transept being considerably lengthened, and,

from its greater importance, distinguished by the name of the Newark, (new work,) a title which it still retains. It was a fine example of the peculiar beauties of the Early English style, with its lofty sharp-pointed arches, and all the mouldings bold and well expressed. On the west side were three long, narrow lights. The south front must have presented a striking effect before the gable was taken down, and the straight parapet added. Its central doorway was enriched with tooth moulding, and divided by a clustered shaft with a circle in the head, above was a lofty window of four lights, with circles in the intersections, bearing a close resemblance to geometrical tracery, indeed, the mouldings



Section of Window  
in South Transept

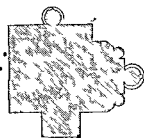
of the mullions, as shewn by a drawing made before this front was taken down, are so like the Decorated, and the use of a shaft in the outer splay so



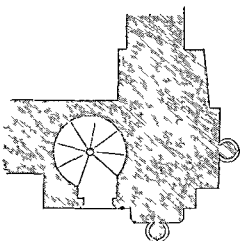
South Transept Window

much larger than its nook, is so unusual, that one can hardly help suspecting the window has been altered from its original design at a somewhat later period. Traces of featherings in the circles were discovered, and have been restored in the new work. The present side shafts, which have been faithfully copied from the old, have a singularly unpleasing effect, from the cause above stated, being like three-quarter shafts set against a flat wall without any relief.

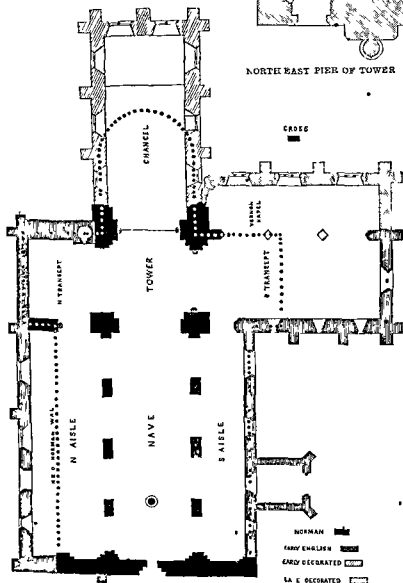
The east wall of this transept had been originally pierced with Early English arches, leading into side chapels, for there is no doubt the Vernon chapel was constructed on what were the original walls up to the window sill, as the same base mouldings and string course are continued along both the transept and chapel. The north transept has been altered or rebuilt either at the same time, or, at all events, within a very few years after the tower and south transept. And the windows are a late insertion.



NORTH WEST PIER OF TOWER.

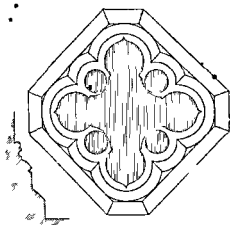


NORTH EAST PIER OF TOWER

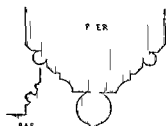


GROUND PLAN BAKEWELL CHURCH

tiful examples, well worthy of imitation the hollows of the mouldings, up to a certain height, being filled with bold



Plan Pier and Base mouldings South Transept



Section of Half Pillar and Base

roses, capitals in a different style were afterwards added to suit the Decorated arches. The central pillars, with their slender clustered shafts, are of singularly elegant design, the tracery of the windows partakes of the flamboyant character. And the section of the window will shew how ingeniously the Early



Section of Jamb of Lancet Window  
in South Transept



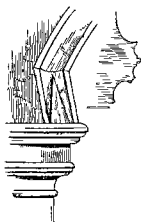
Section of Window mull and Ring  
in the Vernon Chapel

English mouldings had been adapted to the new design. The upper part of the buttresses was also altered to correspond with the new work. This chapel, which has long been used as a burial place for many noble members of the Vernon and Manners



. It has been necessary to enter into some of these details, because, as a large portion of the sepulchral crosses were taken out of the foundations of the tower-piers and north transept, and others were found in the walls of both the transepts, and in the foundations of the Vernon chapel, we are enabled so far to ascertain their date, that a considerable portion, most probably, have been placed there before c. 1110, if not much earlier, and none later than c. 1260; though unfortunately the precise spot where each stone was found could be only in a few instances ascertained. It seemed also desirable to preserve some record to shew what had been the character of the tower-piers and other parts of the fabric, previous to their being taken down in 1841. For though the new work is generally a faithful copy of the old, yet certain alterations, from various causes, became unavoidable, especially in the pillars which support the tower. I am much indebted to William Flockton, Esq., of Sheffield, under whose superintendence the works were executed, for the liberal use of the drawings from which many of the sections, &c., have been made, as well as for much valuable information respecting the condition of the former fabric.

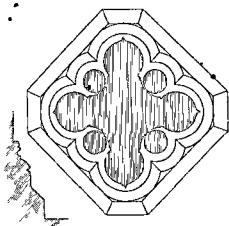
The description of the remaining parts of the church may be briefly stated. The north aisle had been widened, and the wall of the south aisle rebuilt on the Norman foundation, about the sametime as the transepts. The doorways, and small windows near the west end have the usual Early English character, the other windows being probably later insertions. The chancel has been rebuilt very early in the Decorated period. It is lighted by three windows on each side, and by two at the east end, which are separated externally by a buttress carried up nearly as high as the top of the arches. Each window is divided by a mullion with plain open head, and the inner arch is stilted in a remarkable manner, producing by no means a pleasing effect.



Capital and springing of Window Arch.

The Vernon chapel, as was before stated, was constructed late in the Decorated period, c. 1360, upon the walls of the former chapel. The Early English half pillars at each extremity of the arches had been retained, and were very beau-

tiful examples, well worthy of imitation, the hollows of the mouldings, up to a certain height, being filled with bold

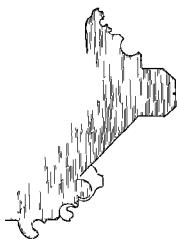


Plan of Per and Base mouldings South Transept



Section of Half Pillar and Base

roses, capitals in a different style were afterwards added to suit the Decorated arches. The central pillars, with their slender clustered shafts are of singularly elegant design, the tracery of the windows partakes of the flamboyant character. And the section of the window will shew how ingeniously the Early



Section of Jamb of Lance Window  
in South Transept



Section of Window-jamb and String  
in the Vernon Chapel

English mouldings had been adapted to the new design. The upper part of the buttresses was also altered to correspond with the new work. This chapel, which has long been used as a burial place for many noble members of the Vernon and Manners

families, the successive owners of Haddon hall, will bear comparison with any structure of its kind in England; and it has been rebuilt in a manner which reflects great credit upon the architect. The most remarkable among these monuments is a well-executed effigy in alabaster of a knight in plate armour, said to represent Sir Thomas Wendesley, knight, who died in 1403. Upon his helmet is inscribed IHC NAZAREN. Lastly, an octagonal tower and spire were added to the Early English base, about the end of the fourteenth or the beginning of the fifteenth century, for the details retained much of the Decorated character, and about the same time the clerestory seems to have been added to the nave, and the flat roofs and battlements substituted for the high-pitched roofs of the transepts and chancel.

Some years ago the Norman tower-piers, which it was afterwards discovered were a mere mass of rubble in the interior without sufficient bond-stones, began to give way under the weight of these successive additions. The side walls could not sustain the pressure thus brought upon them, and after every expedient to stay the ruin had been tried in vain, by first taking off the spire in 1825, then the octagon tower in 1830, and by cramping together the walls, it was found necessary in 1841 to take down the whole of the remainder of the tower, and both the transepts with the Vernon chapel<sup>b</sup>.

It was in the course of this work that the remains were discovered, of which we may now proceed to give some account. They consist, in part, of several fragments of stone carved with interlacing bands, and other devices, so closely resembling those on the cross in the church-yard, before mentioned, and more especially those on the cross at Eyam, a few miles distant, that there can be no doubt they may all be referred to the same period, whatever that may be determined to be. A more detailed description of these will be given hereafter.

\* The new work is in most respects a faithful copy of the building taken down, with a few judicious alterations. It has not been attempted to restore the transepts to what might be conjectured to have been their original design, for such a restoration to have been made complete would no doubt have been attended with many difficulties. The tower pillars have been

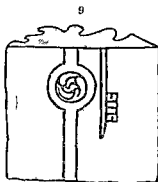
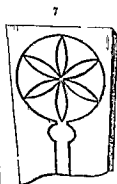
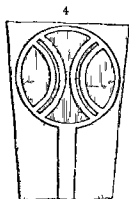
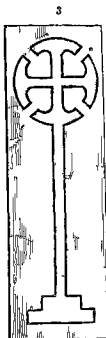
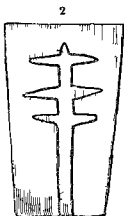
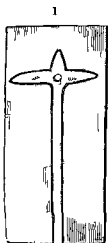
strengthened, and made to correspond in design with the south transept, and the work appears to have been executed in a very substantial manner. It should be observed that the triangular lights which are inserted over the side windows of the south transept did not exist in the former building.

The larger, and more interesting, portion are the grave-stones or coffin-lids, with crosses of different devices cut upon them. They had evidently been used indiscriminately with other materials for the outer facing, as well as for the internal filling up, of the walls, and especially in the foundations of the tower-piers, and north transept. One had been cut to suit the outline of a half pillar, and mouldings of windows had been worked on the reverse side of others. Some time elapsed before these ancient grave-stones attracted notice, and many had in consequence been used again in the foundations of the new walls. Fortunately a considerable number have been saved, and are placed, for the present, in the church porch; several smaller ones also have been at different times preserved by a gentleman living in the neighbourhood, and are deposited in his very valuable museum of local antiquities. Mr. Bateman has liberally allowed drawings to be taken of such in his possession as were required to make up the series of different designs, and has kindly furnished much useful information respecting them.

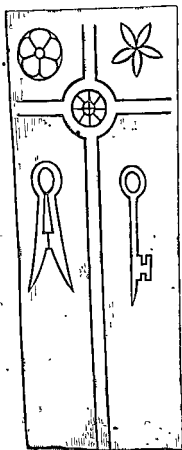
The collection, now to be seen in Bakewell church, consists of parts of fifty-seven grave-stones, several of which are nearly entire, and of considerable size, together with five head-stones. About eighteen, I believe, including several head-stones, are in Mr. Bateman's possession. A few others of less importance are to be seen in the pavement of the church; thus making altogether upwards of seventy examples. It is believed to be by far the largest and most varied collection existing in any church in England; indeed, not a third part of this number can probably be seen elsewhere; some of them being probably unique examples, and very few moreover duplicates of the same design. But large as this number is, I was assured by the workmen that at least four times as many had been used again in building the new walls. It will be borne in mind, that it has been shewn that all these are probably prior to c. 1260, and a considerable number prior to c. 1110. A selection only of the more remarkable of these crosses can here be given.

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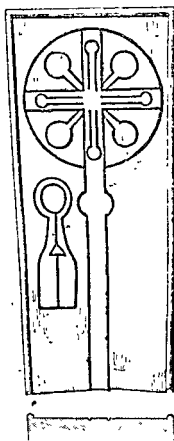
Some of these woodcuts perhaps hardly sufficiently express the rough condition of the stone, or the rude execution of the designs of the earlier of these crosses. Those which are represented as entire are mostly in very



10



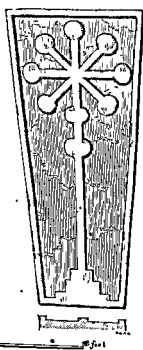
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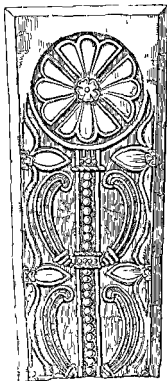
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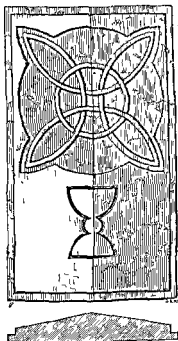
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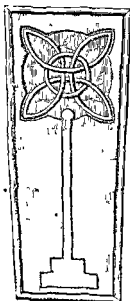
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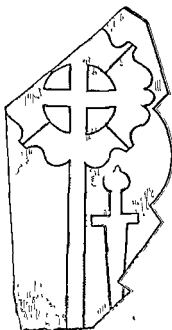
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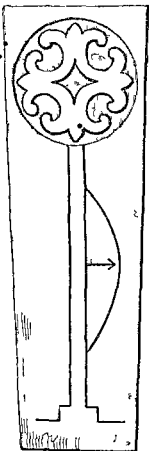
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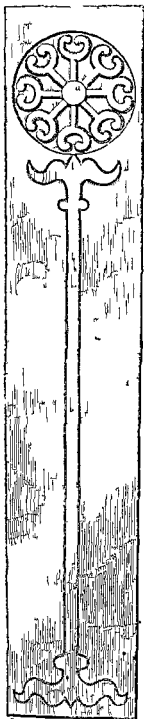
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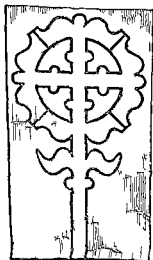
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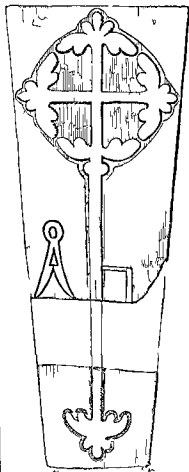


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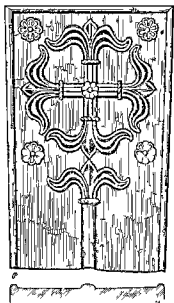




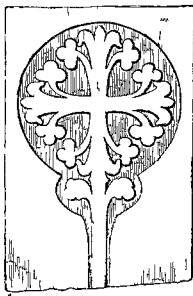
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22



24



23



good preservation; all, except some of those in the first page, have been drawn to a uniform scale. Nos. 6, 7, 9, are in Mr. Bateman's possession.

Nos. 1, 2, are very rudely cut; probably they had been placed over the graves of peasants:—an example with three lines, on bars, intersecting the head of the cross, has lately been found at Brougham in Westmoreland. Nos. 4, 5, 6, 8, are very early examples, rudely incised:—No. 8 resembling a device on the head of the Runic cross at Lancaster, described in the *Archæological Journal* for March, 1846, p. 72. No. 7 of later date—examples of devices with six members within the circle are rare. No. 9 uncommon: apparently a boss on the centre of the shaft of the cross, and mouldings have been cut on the reverse side:—another example occurs nearly similar. Nos. 10, 11, are of early date. Several of these grave-stones have shears cut upon them, the mark of the woolstapler, and keys, probably the mark of the smith:—these latter are uncommon:—the balls on No. 11 are rather more pear-shaped than is here represented. There is one nearly similar at Chelmorton, with a sword by the side. No. 12 an early example:—another of the same kind has the spaces between the arms of the cross slightly sunk, and a knob below the head. No. 13 of later date, in low relief, the balls flattened. There is the head of another of the same kind, but with the balls larger, and mouldings cut on the reverse. No. 14 a very rich example, of perhaps late Norman design: it is represented about a foot longer than the original, in order to shew more fully the device. No. 15 a coped tomb of an ecclesiastic:—another fragment also has a chalice cut upon it:—this and No. 16 bear a close resemblance to some of the devices on the compartments of the remarkable Norman ornament on the outside of the tower of St Peter's church, Northampton, the date of which is said to be c. 1110. No. 17 has been cut to the shape of a half-pillar. No. 18 a bow attached to a shaft: uncommon. No. 19 a later and elegant variety of No. 13, the balls being expanded. No. 20 a variety of No. 17. No. 21 the extremities of the arms of the cross are cut into the forms of foliage, in low relief, somewhat rudely executed; the lower part is supplied from one in Mr. Bateman's possession; this may be considered an enriched variety of No. 3 or 12. No. 22 a later and enriched variety of No. 20, in bold relief:—a fine example of this kind may be seen in Chelmorton church-yard, upwards of six feet long, and quite perfect, with the head of the cross surrounded by a raised circle. No. 23 part of the shaft of a cross resting on a hunting horn, attached by straps.—a good example of this kind is preserved in the porch of Darley church. No. 24, the latest example in this collection, is a very elegant design of an Early English character, but yet with a certain rudeness of execution: a modification of No. 12. A part of the head is broken off, but the design may be distinctly made out.



St. Peter's, Northampton

There can be little doubt that many of these stones had been placed over graves in the church-yard. We now most frequently find them only in the pavement in the interior of our older churches those in the open ground having perished, through exposure. But the large number here found, could not all have been intended to be laid in the pavement of the church. Six slabs, similar to these, may be seen lying in the church-yard of Chelmsorton, about seven miles distant, with every appearance of being in their original place. Others also have been dug up in the church-yard at Darley. May not those which were found in the foundations of the tower and north transept, have covered graves which might be disturbed when that part of the church was built; and may not those of later date have belonged to graves previously existing on the site of the Newark? And may they not in both cases have been used in the construction of the edifice, not so much for the sake of the material, as from a wish to preserve whatever might have been connected with religious uses: just as we know, that relics of other kinds have been often secreted, by being built up in the walls of churches? At Darley, portions of seven crosses of this kind may be seen built into the wall over the east window of the chancel, and other parts of the church. And no doubt many other instances of similar preservation of ancient tomb-stones may be found in the retired village churches in Derbyshire, as well as in other parts of the country. Several examples indeed of interesting fragments thus built into the walls of churches have been already noticed at different times in the *Archæological Journal*, and other publications.

These ancient grave-stones are interesting to us on several accounts: they seem to furnish decisive evidence that such memorials of the dead were in more general use at an early period, in some parts of the country at least, than is commonly supposed. We most frequently find them in the present day only in the interior of churches, and we are apt, on that account, to infer that they were used almost exclusively to mark the burial-place of those who belonged to the higher ranks in the community; the knight, the ecclesiastic, the staple-merchant, or those who for some special reason may have been thought entitled to burial within the consecrated building. But the very large number found in this church, in a remote and thinly inhabited part of the country, as moun-

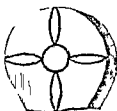
tainous districts at that time usually were; the rudeness of design in some, and the difference of size in others, would lead us to conclude that such monuments must have been used, more or less, for persons of nearly every condition. This remark, however, ought perhaps to be restricted in some measure to the inhabitants of the hilly parts of the country, especially in the northern counties, where abundance of stone might be procured at little cost. And this last consideration will also suggest a reason why these incised stone crosses should have been retained to a much later period in some parts of the country than in others, after the use of brass or latten had been generally introduced.

This collection also presents a great variety of marks, or symbols, indicative of the profession or trade of the deceased, several of which have been already referred to in the previous description. Some of these are well known, such as the sword and chalice, the shears and bugle-horn; examples of which may be seen in Gough's Sepulchral Monuments, and Lysons' History of Cumberland: others are rare, such as the key, and some which were too imperfect to be satisfactorily made out. It is well known that shields with armorial bearings were not introduced upon tombs till a later period. The use of such symbols is of very high antiquity: for examples are by no means uncommon on Roman tombs combined with inscriptions: and it seems to be admitted, that many of the devices on the monuments of the early Christians, in the catacombs at Rome, which have been considered by some as emblems of their martyrdom, refer rather to their occupation than to the instruments by which their tortures were inflicted; (see Maitland's Church in the Catacombs.) May it not have been the case, that in an unlettered age such symbols supplied in a great measure the place of inscriptions, which at that period would have been unintelligible to the majority of the survivors of the deceased. Indeed, it deserves notice, that examples of sepulchral crosses of the eleventh and twelfth centuries marked with inscriptions, are seldom met with in England. A few have been found in Yorkshire and the north-west counties, but they are rare: and this does not seem to be always affected by considerations of the rank of the individual, as it applies to the tombs of the ecclesiastic, and the knight, as well as of others. When inscriptions were added, they were more frequently cut by the side of the stem or shaft of

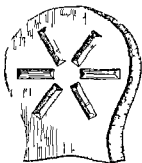
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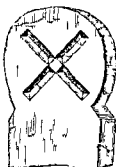
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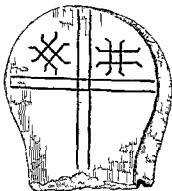
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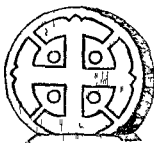
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6



7



moved, and only the intermediate ones left, as in No 16, but these are of rare occurrence. Examples with six members, instead of four or eight, are still more rare, as No 7. Some irregular varieties, as Nos 4 and 8, can hardly be reduced to any rule.

These remains are also interesting as shewing the early use of head stones with the sacred symbol cut upon them, being probably among the oldest examples yet discovered in this country, and in greater number and variety than has yet been noticed.

Of these head stones, Nos 1, 2, 3, 5, are in Mr Bateman's possession, they are rudely cut, and appear to be of very early date. No 4 is an ancient form of the cross, of which probably the device upon No 16 of the flat grave-stones may be considered to be a modification, and of which many examples, both with and without circular bands, and with a great variety in the detail of their ornaments, may be observed in Norman carved work, as in St Peter's church at Northampton, before alluded to, the nave of Rochester cathedral, and some other of the older churches. It would be an interesting subject for enquiry, whether this form of cross, which resembles what is commonly called a St Andrew's cross, may have had its origin in the Greek letter  $\lambda$ , as used in the abbreviation of the name of our Lord from a very remote period. It is certainly remarkable that the device which is cut upon a large portion of the earlier tombs in the catacombs at Rome is not the cross, but the sacred monogram, composed of X and P, the two first letters of *Χριστος*. And in some later examples a kind of short shaft is added, so as to resemble in some measure the form of the cross, and the whole figure surrounded by a wreath or circle. Nos 2, 6, have the same device on both sides. No 7 is represented somewhat too large, being about the size of No 6.

These stones have been considered as head stones, because it seemed most probable they had been used for that purpose. It ought however to be stated, that about the period to which they may be referred, crosses were sometimes placed at the foot of the grave as well as at the head. Some examples of head-stones, with inscriptions upon them as early as the sixth or seventh century, are said to exist in Ireland.

## THE TOMBS OF THE DE BROHAM FAMILY,

WITH AN ACCOUNT OF SOME REMARKABLE DISCOVERIES RECENTLY  
MADE IN THEIR BURIAL-PLACE IN THE CHURCH OF BROUGHAM.

[Communicated by William Brougham, Esq.]

IN the month of October, 1846, while repairing the burial-vault of the family of Brougham, situate within the chancel of the parish church of Brougham, in Westmorland, a skeleton buried *cross-legged* was discovered about two feet below the surface between the wall of the vault and the south wall of the chancel. It lay with the feet to the east, the left leg thrown over the right, and round the left heel was an iron spur of the prick form, the shank and neck perfectly straight, the point resting upon the soil which formed the bottom of the grave, and, to some extent, corroded off—the side or shank of the spur which lay nearest to the outer wall was also corroded off, to the extent of nearly four inches. Close to the spur was a piece of iron, one inch in length, which may have formed part of the point, and another bit of circular form which may have been part of the buckle or other furniture of the spur. No spur was found upon the right heel, nor was there any trace, either at that place or at any other part of the body, of rust, or any thing indicative of other pieces of armour. There was no appearance of decayed wood, of lead, or of cloth. The arms lay alongside the body. The skeleton was in a perfect state; the teeth were very white, although, after some days' exposure to the air, they became discoloured. All the teeth in the upper jaw were perfect, except the wisdom teeth. On one side their surfaces were much worn, while on the opposite side they appeared as if little used: upon examining the lower jaw, it was found that the corresponding teeth were wanting, and from the closed-up appearance of the socket, coupled with the unworn teeth of the upper jaw, it was evident that the lower teeth had been wanting for many years. The general appearance of the teeth remaining in the lower jaw, also indicated that the deceased had long passed the prime of life.

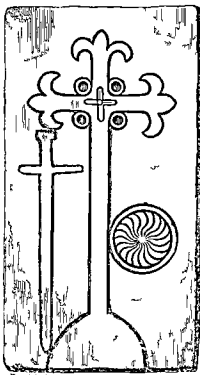
Near the head was found a singular fragment of solid vitrification shaped like half an egg, about an inch in diameter and rather more than an inch in thickness. The colour inside dark blue—outside enamelled in wavy lines of black and white alternately. From com-



Fragment of glass

parison with a similar specimen of glass now in the British Museum and supposed to be of Phœnician manufacture, there can be little doubt that this had formed part of a vitrification of that country, brought as it may be conjectured, by the deceased from Palestine, probably as a talisman possessed of some extraordinary virtue, and buried with him as his most precious possession.

The incised slab which served to cover this grave was well known to the family as the 'Crusader's Tomb'. It is of red sand stone, nearly seven feet long three feet five inches wide and about six inches thick. It has cut upon its surface a cross flory, with a smaller cross within it, at the right side is a sword, at the left a circular shield. The date of this incised slab may be considered as of the twelfth century.



Family tradition has always assigned this tomb to Urd de Broham, who flourished between the years 1140 and 1185 about which time he is supposed to have died. He was governor of Appleby castle, in the early part of Henry the Second's reign. In the year 1174 he was defeated by William the Lion king of Scotland, who, having marched an army of 80 000 men into Cumberland, took the castles of



Carlisle and Appleby. Soon after this defeat Udard joined his kinsman Richard de Morville, and the other rebellious barons of the north, against the king, and he was in the year 1175 fined eighty marks. The record of this fine is as follows:

Pipe Roll, 22nd Hen. II.

*Itē de Phicitis Eorundem et in Westmarieland. Vdardus de Brohū reddt comp̃ de q̃or. 1<sup>a</sup> xx. m̃ q. fuit cū inimicis Reg̃. In Thrō xl. m̃. et debet xl. m̃*

Which may be thus rendered: "Also of pleas thereof in Westmorland. Udard de Broham renders account for eighty marks (four times twenty) because he was with the king's enemies. In the treasury forty marks, and he owes forty marks."

After the king had quelled the rebellion of the northern barons, and broken up their forces, Udard, according to the family tradition, took the cross in the second crusade under Conrad and Louis the Seventh of France. That he not only did so, but actually went to Palestine, seems now for the first time to be shewn by the discovery of his body as above described. The shirt of mail and sword, said to have belonged to him, are preserved among the armour at Brougham. The hauberk is of ring mail, of great size and unusual weight.

The discovery of Udard's body led to the examination of that portion of the chancel to the north of the place of his interment, which had not been used as a burying-place since the fifteenth century. This part, which measured about twelve feet by nine, had always been occupied as the family seat or pew, and was accordingly covered with a wooden floor. On raising this, the ground underneath appeared to be flagged. The first flag, five feet by about two, having been turned over was discovered to be an incised slab—a cross and sword being cut upon it, and on one side a large B, rudely cut. From the form of this cross, and of the arch in the base, the date may be assigned to the early part of the thirteenth century. The skeleton under this was of great size, the thigh bones measured upwards of twenty inches, and the length from the heel to the top of the skull six feet two inches. In this grave

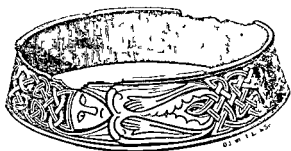


Incised Slab supposed to be that of Gilbert de Broham A.D. 1230

were found two pieces of iron, much corroded, which being joined at the part which was an evident fracture, presented the appearance of a *s'irrup*

From the date of the slab it is conjectured that this was the body of Gilbert de Broham, who succeeded Udard, and died about 1230. When King John, in the year 1200, summoned the barons to accompany him to the wars in Normandy, he obliged all who remained behind to pay a fine of two marks on each knight's fee as the price of their exemption from this service. On this occasion Gilbert de Broham's name appears in the Oblata roll of 2nd John preserved in the Tower, as one of the northern barons who made fine of fifty marks with the king, "*ut remaneant ne transfretent terminū ad passag dñi regis*." Alongside of this body lay another skeleton, covered by a stone, which, on being turned up, exhibited evident traces of letters, apparently of a very early character. The stone had been much broken on both edges, and also at the foot. The word at the top was 'IBERT,' evidently part of the Christian name, the surname being wanting. The other letters, in like manner, formed only parts of words, so that it was impossible to make out what the inscription had been. The skeleton under this stone was very perfect. By the side of this lay another body, covered with a slab, six feet long and twenty inches broad, having neither inscription nor incision upon it. This skeleton was somewhat smaller than the rest, at its side was found a remarkable ornament, of pale coloured mixed metal, strongly gilt, so that, on being merely wiped, it appeared bright, and free from all tarnish, except a slight stain like verdegriis on one part. This is a circlet between two and three inches in diameter, and three quarters of an inch in breadth. Upon the outside are engraved three cherubs, with hands upraised in supplication, each figure being connected with the other by that peculiar interlacing work which belongs to the Saxon period.

There is every reason to believe that this grave was a Saxon interment. Gilbert de Broham was patron of the church, for he sold the advowson to Robert de Veteripont in 1204, as appears by a deed now in the Rolls chapel, "Inrolled on the 6th of December, 1688, for safe custody, by order of Sir Harbottle Grimston." Gilbert's ancestors had endowed the church with lands, in consideration of which their estate was made tithe free, and a right to bury in the south end of the



ENGRAVED CIRCLET OF GILT METAL FOUND AT BROUGHAM

chancel reserved to them, and undoubtedly exercised by their posterity to the present times. That Gilbert's ancestors possessed Brougham in Saxon times is proved by the fact, that he is described in a record, now preserved in the Tower, as "one of the *Drenches* of Westmouland." The deed in the Rolls chapel also recites that he held certain lands "in Brougham per drengagium." Now tenure by drengage was a military service, but it had this peculiarity, that those only held their lands by drengage whose ancestors had possessed them *before* the Conquest. This is proved by Spelman, who, after citing his authority\*, says, "Sunt igitur drenches vassalli quidam militares, vel ut nostri forenses loquuntur, tenentes per servitium militare. Ex dictis autem notandum est, eos omnes,

\* Spelm Gloss v *Drenches*, p 186. ed 1661.

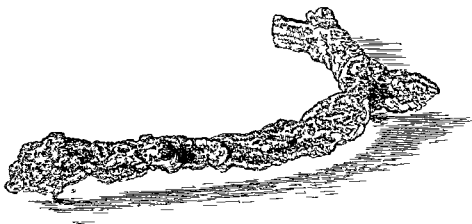
corumve antecessores qui ð drengorum classe erant, vel per drengagium tenuere, *sua incoluisse patrimonia ante adven- tum Normannorum*.' The discovery, therefore of a skeleton which, from the whole appearance of its interment, undoubtedly dated from very early times, the presence of this ornament of Saxon workmanship, and the locality of the grave make it more than probable that this was the tomb of one of Gilbert de Broham's Saxon ancestors.

It is not easy to conjecture to what purpose the ornament itself had been applied. It may have been the end or mounting of a Saxon drinking horn, or possibly of a hunting horn the whole of which (except the metal rim) had decayed during the eight centuries it has lain in the ground.

The other skeletons found in this part of the chancel were five in number making in the whole nine bodies in a space of little more than twelve feet, all of them laid with their feet to the east and at a depth of about twenty inches below the surface of the ground. They rested upon a bed of dry gravel without any appearance of damp, which may account for the perfect preservation in which the bones were found. In only two of the nine were any traces of a coffin visible, these were in two near the centre of the chancel (the Saxon grave being near the south wall), the coffins were indicated by the form of the coffin ends being impressed upon the soil, and marked by a black powder, the exact shape of a coffin end, and evidently of decayed wood. Why there were no remains of the sides, top, or bottom, can only be accounted for on the supposition that the *end* boards were of much thicker wood than the rest of the coffins. The only difference between the two was that in one case the wood dust was black, in the other dark brown.

No trace of lead cerecloth, or leather was found. In these early interments, therefore, the bodies were probably only wrapped in their shrouds.

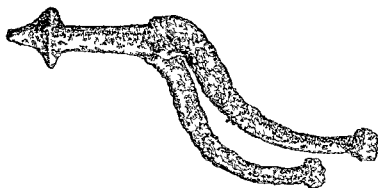
In the remaining portion of the south end of the chancel (now used as the burying vault of the family) there is a large stone coffin, filled with bones, there being actually nine skulls in it. There are also some leaden coffins, quite plain these, from the inscriptions on the floor of the chancel, are not more ancient than the fifteenth century, and they present nothing remarkable in their appearance, they were not opened.



*Two thirds of the original size*

IRON SPUR FROM THE TOMB OF UDAUD DE BROHAM BROUGHAM WESTMORLAND

The spur, discovered in the tomb assigned by Mr Brougham to Udaud de Broham, appears to have resembled in general form that which was in use in the latter part of the Anglo Saxon period, and during the reign of the Conqueror. The shanks were straight, as those of the Frankish spur of the tenth century, in Sir Samuel Meyrick's Armoury, Skelton ii pl 80. The neck appears to have been straight not as in that example, slightly curved, but, in the present corroded state of this curious relic, it is not possible to form an opinion whether it terminated in a short point, like the iron spur found in a kistvaen in Cumberland, with a sword, battle axe, horse bit, and part of a gold buckle and pendant Archæol x 112. It is more probable that the neck was prolonged, and terminated in a pyramidal point. Compare the iron spurs found with Roman remains in Gloucestershire, represented in Lysons Woodchester, pl 35. The distinctive mark of the spur of those earlier times seems to consist in the straight shanks, whilst those of the succeeding period were curved and contracted, so as to bring the point high upon the tendon of the heel. For the sake of comparison, a representation of a good example recently disinterred in the church yard at Chesterford, Cambridgeshire for

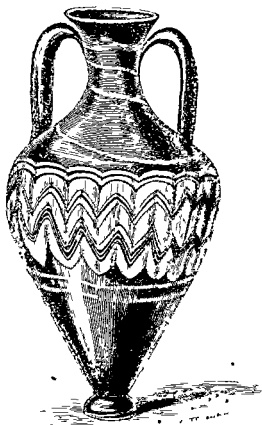


IRON SPUR FROM CHURCH YARD, CHESTERFORD CAMBRIDGESHIRE

which we are indebted to the Hon Richard Neville, is here offered to our readers. The circumstance stated by Mr Brougham, that the left heel only was found armed with a spur, is deserving of attention, the fact having been carefully verified, and a notion has been entertained that this was in conformity with some peculiar established usage. It is obvious that if any weight be carried on the right arm, or any violent movement made therewith as for instance, in wielding a lance or other weapon, it would be easier to spur with the left than the right heel. The natural tendency to counterbalance the change of equilibrium produced by the act of raising and moving rapidly the right arm, would bring the left heel towards the horse's flank. It seems, however, improbable, that for such a cause of trivial convenience alone, a person of knightly condition, in the thirteenth century would have worn a single spur, or have been thus equipped, when laid in his grave, at a period when the spurs formed one of the most important parts of knightly attire. A curious fact, however, of an analogous practice, is recorded by Monsieur Troyon in the Memoirs of the Society of Antiquaries of Zurich. At Bel air, near Lau-anne, an extensive cemetery was discovered in the year 1838, comprising interments of two periods. The bodies had been deposited in cists formed with stones, or hewn in the natural rock, and the feet lay towards the south east. A few Roman coins were found, and a great variety of ornaments, weapons, fictile vessels, and objects which appeared to belong to a much later period. In a cist rudely formed with slabs of stone a skeleton appeared, *with an iron spur attached to the left heel alone*. It was satisfactorily ascertained that the right foot was not armed in like manner. Under the right arm had been deposited an iron plough share, and the other objects found in the grave were a fragment of fictile manufacture, resembling the handle of an amphora, a fine single edged weapon, in excellent preservation, with the remains of its scabbard a dagger, buckle and a comb formed of bone. The spur had a very short point, straight shanks, to the extremities of which were attached adjustments for two straps, one probably passing under the foot, and the second over the instep. No other similar instance of the use of a single spur appears to have been noticed, it must be admitted, however, that the remarkable interment found at Lausanne belongs to a period remote from the age of the Crusader disinterred at Brougham, and can only be regarded as a singular coincidence.

It does not appear that any well authenticated instance had hitherto been recorded, of the discovery of actual interment with the legs crossed, in accordance with the peculiarity of monumental portraiture, chiefly prevalent during the period of the crusades, of which so many examples occur in England amongst sepulchral effigies. Maitland has stated that, on the site of the chapel of the Knights Templars, at Mount Holy, in Edinburgh, several bodies had been found, cross-legged, with swords by their sides. Gough, however, seems to have questioned the assertion, supposing that effigies were intended.

A novel and very interesting fact has been further related by Mr. Brougham, in connexion with the "Crusader's tomb," namely, the discovery of a conical fragment of that remarkable kind of vitrification of which ancient Etruria, perhaps, has supplied the largest variety of examples. It appears to resemble closely those curious ornaments found frequently with interments of the British period, and which, as antiquaries have supposed, are to be regarded as the *anguma oia*, or Druid's eggs, of Pliny<sup>c</sup>. The talismanic virtues of that fabulous egg secured for its possessor success in his projects, with the favour of the great, and immunity from various perils. It is very curious that an object of this kind, regarded most probably as endowed with talismanic power, as Mr. Brougham has suggested, should have been found in the grave of a Christian knight of the twelfth century. It would even appear not without reason that this object should have been found broken; the spell had been dissolved, and its virtues proved to avail nothing against the stroke of death. Whatever may have been the motive which led to the deposit of this fragment in the tomb of Urdard de Broham, there can be little doubt that it had been fabricated in the East. The resemblance which it bears to the ancient vitrifications discovered in Egypt and in Italy is striking: at first sight it might be supposed to be a fragment of one of those precious vials, probably for unguents, found in Etruria, but it is too thick to have formed the bottom of such a vessel. The annexed woodcut represents a choice specimen from the collection of the Marquis of Northampton, and discovered at Nola.



Etruscan glass from Nola

The round buckler which appears on one of the incised slabs described by Mr. Brougham is frequently seen in illuminations, but it is rare in monumental sculpture. It may be seen on the arm of an effigy at Great Malvern, probably commemorative of William de Braci, interred there A.D. 1289<sup>d</sup>. That ex-

<sup>c</sup> Examples of the *glain naidr*, or adder gem, are represented in Douglas' *Nenia*, pl. xxi. *Archæol. Journ.*, iii. 255, Beesley's

*Hist. of Banbury*, pl. viii. <sup>d</sup> This figure is represented in Stottard's *Monumental Effigies*.

ample shews that it was occasionally nearly flat resembling the bronze tarion of the Britons, such as have recently been found in Cambridge<sup>d</sup> shire. In other instances however, it appears to have been of a convex form rising to a central apex, as represented in the sculpture of St Michael, over the doorway of Hallaton church Leicestershire and in figures given by Stutt, Horda plates IV, V, XXXI<sup>e</sup>. It is not improbable that in the northern counties the use of this kind of shield had been retained, whilst the fashion of the kite shaped and triangular shield prevailed in other parts of the country and even at the present time the roundel is not wholly obsolete in North Britain.

The curious cuclet of gilt metal which had been deposited in one of the tombs at Brougham is deserving of notice, both on account of the singular ornaments engraved upon it and the difficulty of ascertaining to what purpose it had been applied. It was conjectured that it had been an armlet, but this supposition appears incorrect its form and size would indicate that it had served as the rim or mounting of a cup or drinking horn, or, more probably, an oliphant or hunting horn. The representations of ancient tenure horns given in the *Archæologia*, suggest that such may have been the purpose for which this ornament had been fabricated and the figures of the three seraphim, whose names occur in the composition of written physical charms may have been introduced with a notion of some talismanic virtue. Amongst the curious interlaced ornaments, which seem to denote a Saxon or early Norman date a sacred symbol is introduced, properly pertaining to the Eastern Church, and designated by the term *gramma* being compounded of the letter *gamma*, several times repeated. It was introduced very frequently in the decorations and vestments of the Greek Church as also occasionally of our own, an example is supplied by the fine effigy of Bishop Edyndon, at Winchester. This symbol, retained in later times as an heraldic charge, was known as the "fylfot," a term hitherto unexplained. There is no instance, it is believed, on record, of the discovery of a horn in any mediæval interment, but the conjecture suggested by this ornament may on various accounts appear probable. The horn was borne by persons of distinction not only in the chase, but in warlike enterprises, it served from early times both as a token of the conveyance of lands and of official appointments. In the marches of Scotland, moreover, the tenure by cornage prevailed, namely, by the service, or grand serjeanty, of sounding a horn whenever the Scots or other foes of the realm should cross the Border<sup>f</sup>.

A W

\* A very good example of this kind of buckler is supplied by a figure of Goliath given in the *L'Assa sur la Calligraphie* by Langlois from a MS of the twelfth century, in the public library at Rouen.

<sup>f</sup> It is indeed remarkable as regards the conjecture that the object deposited in the

burial place of the de Broham family may have been a horn of this description that Lord Brougham actually holds some lands in the manor of Brougham by tenure of cornage and an ancient horn is still in his possession traditionally called the cornage horn.



## Original Documents

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THE annexed petition, hitherto unpublished, affords a curious illustration of provincial manners in the fourteenth century

It is addressed to the earl of Arundel by William Drake-lowe and Richard Horniglowe, merchants of Lichfield, who state that on Friday, the feast of the Purification, in the fifteenth year of the reign of Edward the Third, A D 1342, they sent their servants, with two horses laden with fardels of spicery and mercery, worth forty pounds, to the market to be holden at Stafford on the following Saturday. The men had proceeded on their journey as far as Cannock wood, when they encountered Sir Robert de Rideware, knight, and two followers, by whom they were captured and taken to the priory of Lappeley, one of the men however, contrived to escape. In the priory were several friends and accomplices of Sir Robert de Rideware as well knights as others, and among them Sir John de Oddyngeseles\*, here a division of the plunder was made, each individual taking a share of the spicery and mercery "according to his estate." On Saturday the whole company rode from Lappeley to the priory of Blythebury, where Rideware represented to the prioress that they were retainers of the king, sore travailed, and prayed house room for his company. This would appear to have been refused, as they broke open the barns of the priory, had their will of the hay and oats, and stayed all night against the wish of the prioress. In the mean while the serving man who had escaped, having followed them at a distance, went to the king's bailiff errant for the county of Stafford, at Lichfield, and gave him to understand that the robbers with their booty were at Blythebury. Whereupon the bailiff, taking with him some of the townsfolk of Lichfield, proceeded thither, and finding the malefactors, summoned them to surrender to the king's peace, which they would not do, but attacked the bailiff and his people, and wounded several of them, being at length routed, they were hotly pur-

\* Sir John de Oddyngeseles who held lands in Berlasto 1 hundred co Stafford seems to have died in 27 Edw III In- quis post mortem vol 1 p 182

sued by the bailiff who caught and decapitated four of their number. This victory relieved that officer took the stolen chattels into his custody and rode with his company towards Lichfield but in the interim Rideware having rallied his band and being reinforced by Sir Walter de Rideware<sup>b</sup> and others came up with the bailiff between Blithebury and Rideware Parva<sup>c</sup> and recovered his plunder by a sudden onslaught.

These conflicts seem to have occurred on Sunday. The bailiff having thus failed to obtain redress for the petitioners they went on the following Thursday to Stafford to shew their grievance but there posted at the gates were followers of the robbers who would not suffer them to enter the town and from whom they scarcely escaped without grievous harm. In conclusion William Drakelowe and Richard Horniglowe represent that they and many of the Lichfield folk are so menaced by the said robbers and their maintainers that they dare not venture out of the town. Into all which matters they pray the earl of Arundel to cause enquiry to be made at his first session at Lichfield the felony having been committed within the franchise of the bishop of Chester.

This interesting document is preserved among the miscellaneous petitions in the Tower of London.

## T H T

A treshonorable segneur si ly pleise counte Darundel just ce nostre segneur le Roy moustrent Will am de Drakelowe e Richart de Horniglowe marchauns de Lichefeld qe le vendredy in la feste de la Purificat on nostre dame lan du regne nostre segneur le Rey [E] tierce puy le Conque t qu nris me les avantd tz Will am et R chart manderent lur garsuns ove deus chevalls ove deus fardels de especerie et mercerie pris de xl l veres dancrese au marche Destafford le samady proschein suant. F s re come les avantd tz garsuns ove lur chevalls e fardels vindrent desout le boys del Canoke entre le d t boys e le ve de Trente parentre Wol eleye e Hoywode de dens la franch se nostre segneur levesqe de Cestre illeques v nt s re Robert de Rideware ch valer e deus valletz ove ly e les d tz garsuns chevalls e fardels felonessment encountre la pees pristrent e les am enerent tantqe a la prior e de Lappeleye mes lun garsun eschapa. E en la d te pr o re troverent s re Johan de Oddyngeseles Esmon de Oddyngeseles e plusieurs autres auxi ben cl ivalers come autres gentz desconus de lur cumpanye e de l coryne e entre eux tous departirent les avantd tz mercerie e especerie chescun de sa porcion solump sun estat. E s re le sammady proschein suant tote la

<sup>b</sup> Sir Walter de Rideware lord of Ham stall Rideware co. Staffs d t h s lady was a widow in 32 Edw III

<sup>c</sup> Likewise called Rideware Meda and Type Rideware

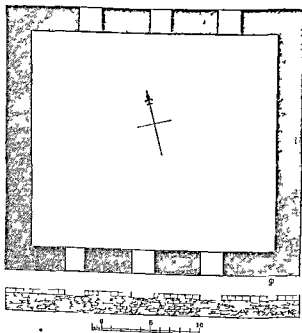
compaignye ove lur larcin chivaucherent de Lappeleye tant qe a la priorie  
 de Bythebury, e le dit sire Robert vynt a la prioressse e ly pria del houstel  
 pur la dite compaignie qe furent gentz nostre segneur le Rey moud travail-  
 les, les quels debruserent les huy des graunges en la dite priorie e  
 pristrent feyn et aveigne a lur volente countre le gre la dite prioressse e de-  
 morerent illeques tote cele nuyt. E sire le garsun le dit William qe feust a  
 large les pursuy de loyns e rytant sur eux vynt au baillif errant nostre seg-  
 neur le Rey en le counste Destafford a Lychfelde fesunt entendant a ly qe  
 les ditz larouns or lur larcin furent a Blythebury. Par quel le dit baillif  
 prist olly gentz de Lichfeld e sen ala e trova illeques les avantditz larons  
 ove lur larcin avantdit, e le dit baillif comanda au ditz larouns qe eux ren-  
 dissent a la pees nostre seigneur le Roy, ils sei rendre ne voleient, cys  
 se tournerent a defense e seterent au dit baillif e as autres gens e naffrent  
 plusours de eux. Mes au darren les avantditz larons sei mistrent a la fute  
 e le dit baillif e ses gens freschement pursuerunt les ditz larons e les  
 atre de ditz larouns pristerent fuantz e les decolerent. E sire le dit baillif  
 lur chastels illeques de lour larcin prist en sa garde al oeps nostre seg-  
 neur le Roy e fust en alant ove sa compaignie vers Lichfield e vynt le dit  
 sire Robert qe avoit relye les uns des ditz larons e sire Walter de  
 Rideware e plusours autres olly entre Blythebury e petit Rideware de denz  
 la dite fraunchyse del avant dite evesqe, e sur le dit baillif fesoient refons  
 countre la pees e les ditz chatels cest savoir chivals armures especerie e  
 mercerie a la value suys dit pristerent e enporterent. E sire le jedy  
 prochain suant le jour de les avantditz William e Richard viendrent  
 a Estafford daver feat lour demonstrance de leurs perte e damage quilz  
 avoient resceu sire illeques furent a les portes gentz de la maintenance  
 les ditz larons e ne voleint suffrir les avant ditz William ne Richard  
 entier e le rke un de ses compaignons couperent a peyne saunz  
 grevure mal echaperent. E sire les avant ditz William e Richard e  
 plusours gentz de la ville de Lichfield sont menace des ditz larons e  
 lour maintenours quilz nosent nule part aler hors de la dite ville. De  
 quel sire se vous plect pur Deux veuller ordiner vos premereines asse-  
 cions a Lichfield si a la verite des choses susdites veullet atendre desicome  
 les felonies susdites se firent dedens la dite fraunchise. E sire pur Deux  
 voillet ordiner qe deus homes gens ou chivalers ou autres bons e leals soient  
 eslu e jure de eslyre une bone enqueste, qar si la dite enqueste seit eslu par  
 baillif a peyne si vous ateiendret la verite des choses suys dites. Sire de  
 eyde e remedie de cestes choses prient les ditz William e Richard pour  
 Deux

A lur seigneur le counte de Arundel

# Archaeological Intelligence.

## ROMAN PERIOD

DURING the last autumn some excavations were undertaken at Caister, near Norwich, under the direction of Sir John Boileau, Bart., to whom we are indebted for the following details, shewing that many vestiges of Roman occupation still remain unexplored, not only within the vallum of Venta Icenorum, but in the ground surrounding the site of that important fortress. It is scarcely necessary to remind our readers of the gratifying evidence of lively interest in the preservation of antiquities in the Icenian district, recently shewn by Sir John Boileau, in the acquisition of the interesting remains of GARIANONUM, which have thus been placed beyond the risk of the injuries with which they had been threatened from various causes. He thus describes the remains found in the neighbourhood of Venta. The site now belongs to Mrs. Dashwood, who very kindly gave me permission, on 10th September, 1846, when Mr. Rhode Hawkins came down to me, to excavate in her garden, situated about 200 yds from the north east corner of the camp, as some foundations, supposed to be Roman, had been noticed there.



PLAN OF ROMAN FOUNDATIONS AT CAISTER

We went carefully to work, and produced after several days digging, the remains of a building exhibited in the plan. We tried for many yards

\* See Mr. Woodward's account of the remains of this castrum and of antiquities discovered there. *Archaeol.* vol. xxii. p. 36.

round the place, but discovered no further portions of building, we could trace, however, by the hardness of the soil and different colour of the grass, a former road passing near our excavation. The whole surface round abounds with broken pottery, and I have one small piece of very good Samian ware, with the mark **PRIMI**, the first letters being broken off. Human bones, with those of various animals, were also found. We hoped at first that we had met with the atrium of a house, perhaps the villa of the commander of the garrison of the adjoining camp, as it Isurium, and speculated if it were a tomb, as its dimensions, its vicinity to the old Roman road, running in the direction of Gariannonum, and the human bones with those of animals, perhaps slain in sacrifice, seemed to suggest, but no decisive evidence occurred to support the conjecture. The walls are built of flint, laid with mortar composed of lime, sand, and pounded brick. The flints of the upper course all round both inside and outside, are faced and squared, and below this course, on the inside, a slight projection of plaster appeared, shewing the level of the floor. The lower part of the wall was built more rudely, the flints not being dressed at all. Near the south west angle a small coin was found with charred wood. From the circumstance of the flints being faced on the inner side of the building, it is conjectured that the walls were not stuccoed, but considerable remains of stucco were found with the bones close to the spot. Many small square pieces of thick tile, resembling *tesserae*, were found, as if the area had been covered by a pavement of that description. By Mrs. Dashwood's kindness, excavations have been continued up to the Roman road, again, pottery, vast quantities of large tiles and bones have been found, but only one or two small coins of the Lower Empire, and a silver ring of rude workmanship, deprived of the stone with which it had been set. The severity of the winter has prevented my endeavouring to follow up my researches.

The potter's mark noticed in this communication, occurs on several specimens of 'Samian' found in or near London, but we are not aware that it had been found at other places of Roman occupation in England. Mr Kempe, indeed gives the mark **PRIMITIV**, from pottery found at Reculver. **PRIMI** is found on a fragment in Mr. Corner's collection, from Southwark, **PRIM** appears on ware found at St. Michael's, Crooked Lane, 1831, and other specimens discovered in London bear the stamps **PRM**—**PRIMVL**—**PRIMVLI**—**PRIMANI**—**PRIM M<sup>b</sup>**.

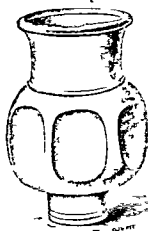
Mr. Jabez Alhes, Local Secretary at Worcester, has communicated the recent discovery of an urn, supposed to be of the Roman, or Romano-British period, at Droitwich, formed of coarse gritty clay, and of a dark colour, it is scored with lines arranged lozenge wise, and measures about six in height, by fourteen in circumference, at the widest part. It was found at a depth of three or four feet at Mr. Ellins salt works, in St. Peter's parish, and is now in the possession of the Rev. W. Lea. In the adjacent soil

<sup>a</sup> Archæol. xxiv 201 xxv 170 xxvii 152. See also, the curious observations by Mr. Corner and Mr. L. Price with their

lists of marks Gent. Mag. xxi 372 xxii 38

were found remains of a human skeleton. No decisive evidence has been brought to shew at what period the *Saline* in this part of England were first known: they were granted to the church of Worcester, A D 816 by Kenulph king of Mercia. Through the adjoining parish of Doderhull (Duderhull & Conqu) the upper salt way is supposed to have passed, and its course may possibly be marked by the local names Ridgeway Field Upper Street and Upper Street Slings, &c, in that parish. The urn resembles in form one found with Roman remains near Bigshot.

The fictile vessel here represented apparently of late Roman fabric was lately discovered in digging the foundations of a cottage at Holton in Oxfordshire on the property of Mrs Biscoe in whose possession it now is. The site on which it was found afforded proof that the spot had been occupied by a succession of edifices from a remote period down to the sixteenth century, some tiles of that date being found in the surface above the place of deposit of the urn. The shape of this object is not uncommon, and many similar examples are preserved in the museum at York. Holton is distant about two miles from the Roman villa at Wheatley, described in the second volume of the *Archæological Journal*.



Roman vase found at Holton

#### SAXON OR EARLY NORMAN PERIOD

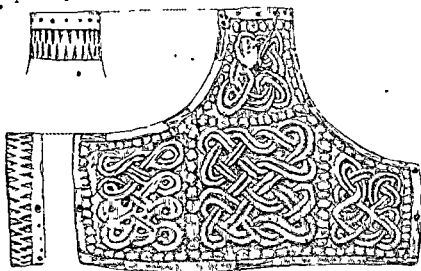
Mr Hawkins through M Pfister communicated a curious horn purse of the Carolingian age now in his possession. In the month of March 1811, some workmen employed in breaking stones for building materials from a rock on which are situated the ruins of the castle of Gruneeck, near the small town of Ilanz in Switzerland discovered under a stone two horns of remarkable shape of one of which a representation is annexed. Both were filled with denarii struck at different times during a period of forty one years viz from A D 875 to 916.

The Emperor Louis II  
 Carloman  
 Charles III (as emperor)  
 Lambert  
 Berengarius (as king)

A D 875  
 88—880  
 880—888  
 897—898  
 888—916

This vessel is formed of the horn of an elk or large stag. The apertures at each end were closed with silver, probably ornamented in the same style as the horn: the third opening at the top had a silver lid. M Pfister remarked that even supposing it had been found empty there would be little difficulty in assigning this interesting object to the period to which it belongs: the design carved upon it being a satisfactory mark of its early date. Like others of similar character this horn may be considered

as a type of the purse used from an early medieval period down to the fourteenth century, and it is not to be confounded (identity of shape resulting from the material employed), with powder horns resembling it in form, but of comparatively recent date; such a contrivance was in every way adapted



for the preservation of the fragile bracteate money current among the people of Germany, Switzerland and Denmark. The period at which these horns and the treasure they contained were hidden, was possibly that when the Saracens made inroads towards the Grisons. M. Pfister observed that their devastations were noticed in a Swiss chronicle, under the year 950, during the residence of Bishop Hattbert at Chur.

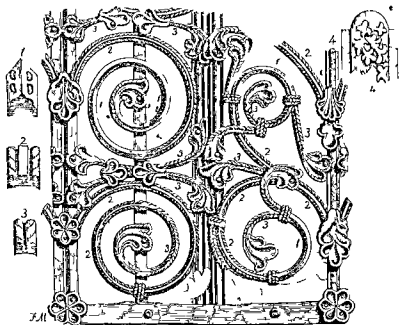
A portion of a horn of similar shape, found with Roman coins and other remains, at Mansfield Woadhouse, in the county of Nottingham, is figured in the *Archæologia*<sup>d</sup>. It is now impossible to say that it was intended to serve the purpose to which M. Pfister's interesting relic was applied, as it is not described as hollowed out, but the similarity of form is remarkable. It was without any other ornament than a concentric circle on the stem of the fork.

#### PERIOD OF GOTHIC ART.

It is to be regretted that some years since most of the iron-work which, in the shape of screens or railings, protected the ancient monuments in Westminster abbey from the danger of a too close approach on the part of the public was taken down and deposited in a remote part of that edifice. Among the tombs so deprived of their original accessories may be mentioned that of Eleanor of Castile, consort of Edward the First. It was formerly separated from the adjoining aisle by a pierced iron screen of elaborate and elegant design; which is imperfectly represented in Carter's *Architectural Antiquities*, and earlier works, but no idea is there given of the beauty of its details. Mr. Willement lately submitted for inspection to the members of the Institute, at one of their monthly meetings, a cast of portion of this admirable work, of which, with his permission, an engraving is annexed, from the accurate pencil of Mr. Mac-

<sup>d</sup> Vol. viii pl. xxiv.

kenzie This relic in addition to the interest created by its execution has the peculiar advantage of being a dated specimen of English skill in working iron during the early part of that period which is architecturally named the Decorated It appears from the third roll of accounts



rendered by the executors of Queen Eleanor dated in the twenty first and twenty second regnal years of Edward I A D 1293 4, that master Thomas de Ieghtone, smith was employed to make this screen, by contract for twelve pounds, and that he received two payments of sixty shillings each on account in Michaelmas term of the former year, and the balance including twenty shillings for the carriage of the work from Leighton to Westminster and the expenses of himself and men in London while engaged in fixing it beside the tomb, in Hilary term 1294 The place from which the cunning smith derived his name was probably Leighton Buzzard in the county of Bedford The whole is of wrought iron, riveted The ornate compartments are not of uniform design, four patterns being introduced, the screen which curved outwards towards the aisle was crowned by a sort of chevaux de frise Taking into consideration the altered value of money the cost of this fabric was about one hundred and eighty pounds of the present currency

We are indebted to Francis H Dickinson, Esq, M P, for the communication of a fine matrix of a seal, here represented No facts relating to it or the locality where it had been found, could be ascertained It is the seal of an ecclesiastic who is represented kneeling at the lowest part of the design, invoking the intercession of the blessed Virgin St Thomas of Canterbury and St Edmund who is distinguished by his usual symbol an arrow The most singular feature, however, of this curious seal is found



in the legend, in which a mixture of Latin with English words occurs, in a most unusual manner. It is as follows; EDMUNDI · THOME · PRECE · MATRIS · CHILD LOKE TO ME · The design of this seal appears to be of the later part of the thirteenth or beginning of the fourteenth century, and it presents an early instance of the use of English words in the inscription, which, indeed, is of rare occurrence at a much later period. Another curious example is afforded by the *secretum* of the silver matrix in the possession of Evelyn Philip Shirley, Esq., M.P., being the seal of Thomas de Prayers, *circa* t. Edward II. It bears the motto *AT I NE WERE*.



Mr. Turner communicated a short note with reference to the observations on the device of the crescent and star at p. 346 of the third volume of the *Archæological Journal*. He said the opinion that this badge originated in the time of the crusades seemed to be founded on the circumstance of its appearing on the first great seal of Richard the First; in that instance it is a star way of six rays over a crescent, and it occurs on both sides of the king's head: but on the second seal of that monarch the crescent only appears on the dexter side of the obverse, while on the sinister there is engraved a star or sun of many rays; thus supposing it to have been a royal badge, the character of it altered during the reign in which it is said to have been adopted. This device, in its primitive form, is found also on the bordure of the first great seal of Henry the Third, and in this shape it is of ordinary occurrence on the seals of individuals of all classes during the thirteenth and fourteenth centuries; it may be noticed especially, in conjunction with a galley, on the cocket seals of the different English seaports, one of which merited particular attention; it was that now, or lately, used as the admalty seal in the borough of Southampton<sup>1</sup>, the design is a ship or galley, having on one side of the mast a crescent, on the other a star, below which is a rose. Sir Henry Englefield attributed this seal to the time of Henry the Fourth: it is worthy of remark, that in an inventory of plate belonging to that sovereign the following objects occur—"three great chargers of silver, marked on the bottom *externally* with a crescent, a star and a rose—another charger of silver marked on the bottom *externally* with a crescent, a star and a rose—two chargers of plain silver, marked on the bottom *externally* with crescents, stars and roses, and with a

<sup>1</sup> *Archæol.* xxix. 405

<sup>2</sup> It is badly engraved in Sir H. Engle-

field's "Walk through Southampton," p. 43

small crown on the inner border<sup>c</sup>. From the description of these marks it may be conjectured with probability that they were simply assay stamps, and as the Southampton seal is of silver, we may thus account for the presence of these devices on it as well as on like seals of the same and earlier periods. Mr Turner remarked that in the same inventory were mentioned "a charger of silver, marked on the inner bordure with ostrich feathers and two silver basins with ostrich plumes on the inner bottom. These were old articles since it appears they were sold to William Fitzhugh goldsmith to be made into new vessels.

It has been suggested that the inscribed rings apparently used as physical charms of the description noticed in the last volume of the *Archæological Journal*<sup>h</sup>, may have been some of the 'medycinal rings of gold and silver' fabricated, as we learn from the Household Books of Henry IV and Edward IV from the king's offering to the cross on Good Friday. The following entry occurs in the accounts of the 7th and 8th years of Henry IV (1406)

"In oblationibus domini regis factis adorando crucem in capella infra manerium suum de Eltham die parasceves in precio trium nobilium annu et v solidorum sterling xxv s

"In denariis solutis pro eisdem oblationibus reassumptis, pro anulis medicinalibus inde faciendis xxv s

A ring considered to possess some healing or talismanic virtues was also termed in mediæval Latin, *vertuosus*. Thus Thomas de Hoton rector of Kyrkebysperton 1351 bequeathed to his chaplain "j zonam de serico j bonam bursam, j firmaculum, et j anulum vertuosum. Item domino Thome de Bouthum j par de bedes de corall j anulum vertuosum<sup>i</sup>.

Another example of the mystic word or anagram *AGLA* which occurs in a charm given in an English medical MS in the royal library at Stockholm and on mediæval ornaments previously noticed in the *Journal*, has been communicated by Mr Thomas Niblett of Haresfield Court Gloucester. It is engraved on the inner side of a plain silver ring (of the fourteenth century<sup>j</sup>) found during the last year on the finger of a skeleton on the site of the cemetery of St Owen's which "stood on the west site of Gloucester a little without the south gate<sup>k</sup>, and was destroyed during the siege in 1643. On the outside of the ring is engraved + AVE MARIA and within appear the letters *AGLA*, with the symbol of the cross between each letter, as in the charm against fever in the Stockholm MS. The weight of the ring is 20 gr. Mr Niblett suggested that these letters might be the initials of four words, as it is highly probable that they were<sup>l</sup>.

Sir John Woodford is in possession of a gold ring, found on the field of Azincourt, which bears the inscription *DURO BERTO BERTORA*. These

<sup>c</sup> Lib de Hospico Regis Henrici IV sub annis 7 & 8

<sup>h</sup> *Archæol Journ* vol III. pp 267-307

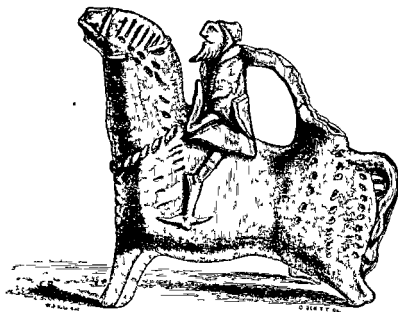
<sup>i</sup> Testam. Fbor L 64

<sup>j</sup> *Foebroke's Glouc* pp 68 188 189

<sup>k</sup> The term *Agla* designated in the East a wand of dignity or office and may possibly have been used in connection with magical or alchemical operations. See *Spelman's Drungus*

mystic words occur likewise in the charm against tooth-ache, given in the Stockholm MS.<sup>1</sup> The names assigned to the three Magi, given in the same MS., but erroneously written Jaspas, Melchysar, Baptizar, were accounted, according to Keysler, as a preservative from epilepsy, and they appear thus inscribed upon the remarkable brooch, formerly in the possession of Col. Campbell, of Glen Lyon. CASPAR. MELCHIOR. BALTAZAR.<sup>m</sup>

The unique specimen of glazed fictile manufacture, apparently of the thirteenth century, of which a representation is here given, has been communicated by Mr<sup>s</sup> William Figg, of Lewes, through Mr: Blaauw, with the



Medieval pottery found at Lewes

following notice of its discovery. "In the excavation for the approach of the southern mouth of the tunnel on the Keymer branch of the London, Brighton, and South Coast Railway, at Lewes, this singular piece of pottery was found in the early part of the year 1846. It is partly mutilated, but the form is so unusual as to excite great curiosity, especially as specimens of medieval pottery are supposed to be of very rare occurrence. It is in the form of a mounted knight; the workmanship is very rude, but there are certain details, such as the long pointed toes and prick spurs, which may assist us in ascertaining its probable date. By some persons to whose inspection it has been submitted, the period of its fabrication has been supposed to be as early as the reign of Henry II. The length of this singular vessel is 10½ in and its height 10 in, but if the head of the horse had not been broken the extreme length would probably have been as much as 13 or 14 in.

"The material is coarse clay, burned, the upper parts being glazed of a dark greenish colour, very similar to that on some of the plain paving tiles

<sup>1</sup> Archæol. Journ., vol. III. p. 358.

<sup>m</sup> Pennant's Scotland, vol. I. p. 103.

found in the ruins of Lewes priory during the excavations made for the railway in 1845. There can be little doubt that this grotesque vessel was intended to contain liquor and the handle which passes from the back of the knight to the horse's rump was evidently intended for pouring out the contents, whilst a circular aperture at the lower end of the handle afforded the means of filling the vessel.

It is possible that this remarkable grotesque may have been intended rather to make disport in the festive hall than as a recipient for exhilarating drinks dispensed to the guests. It may have been fabricated for similar purposes as the curious bronze æolyphe described by Dr Plot long known as Jack of Hilton in the possession of General Vernon of Hilton Park Staffordshire. There is a small perforation at the top of the head of the human figure possibly accidental, the sides of the horse are coarsely punctured apparently representing the housings or *bardes* but possibly denoting merely the dappled colour of the charger. The arcons of the saddle are represented as of unusual and exaggerated height.

No collection of examples of the fictile manufactures of the mediæval period having hitherto been formed it is not possible to fix the period when the application of a superficial coloured glaze was first employed for the purpose either of decoration or of rendering the clay more impervious to liquids. In the museum of antiquities formed by the Yorkshire Philosophical Society several specimens of ancient ware are preserved found at York with or near Roman remains and coated with a fine green glaze of a clear and bright colour. These vessels may indeed, be of mediæval date and of early Flemish fabrication, the precise circumstances of their discovery would alone serve to form a decided opinion in regard to their age and the possible existence of manufactures of glazed pottery during the Roman or Romano-British period. There is no evidence that any *fictilia* of an ornamental description were fabricated by the Saxons or introduced by the Normans into our country. A cursory mention of *figuli* and of *potarii* occurs in Domesday and a few scattered notices shew that at all times the manufacture of earthen vessels of a homely description was practised in England. On the Pipe Roll 12 Edward I. in the account of the keeper of Bristol castle an item occurs for the rent of land *pro terra fodienda ad vasa fictilia inde facienda*, and in those of the executors of Queen Eleanor, a payment appears of 8s 6d to Juliane la Potere pro cccc picheis die anniversarii Regine. Higden the monkish chronicler who wrote during the times of Richard II., commending the riches and resources of Britain makes especial mention of the quarries of marble and stone of various colours and quality and adds *est etiam ibi argilla alba et rubra ad componendum vasa fictilia, et tegula tingenda, velut altera samia multum accomoda*. Amongst the earliest notices of objects of this description accounted as of any value may be cited the mention of a *crusky'n* de

\* Westberr's Wills Domesdayton i. f 60 p 121

\* Household Expenses in England, p 101 cly yr a Gale p 102

terre," in the ancient Kalendars of the Exchequer, under the date, 17 Edward II., and the inventory of valuables which had belonged to Edward III., Richard II., and other great personages, taken on the accession of Henry IV., in which occurs, "un cruskyn de terre blank, hernoisez d'argent endorrez, ove un covercle enbatelle enymellez dedeinz ove, j. babeyne<sup>9</sup>," &c. The importation of the earthen wares of Holland or the Low Countries into England, as early as the reign of Henry IV., appears by the compotus for collecting a subsidy on foreign goods in the port of Hull; when the cargo of the ship "Skenkewyn, de Durdraht," appears to have consisted of glass, patten-clogs, with paving stone, earthen vessels, and images. "Ollis et kannis lut', ymagin' lut', ollis lapid<sup>r</sup>," &c.

The following notice of a remarkable specimen of monumental sculpture, hitherto undescribed, has been communicated by Mr. Walford, and appears to supply an interesting illustration of the character of sepulchral effigies, during the middle ages, and the question whether they may be regarded as individual portraitures.

"In Sittingbourne church, Kent, under a four-centred arch in the north wall, near the east end of the north aisle, about a foot below the spring of the arch, is a plain slab of Wealden marble, five feet seven inches long, supported like a shelf by its ends and one side, and having a chamfered outer edge, in which, throughout its length, is a casement, as if it once contained a brass inscription. About a foot and a half beneath this slab lies a stone effigy of a lady five feet long, in grave-clothes, open so far as to shew the neck, bosom, and chest; the whole is thickly coated with white-wash. The left hand is brought up to the left breast, which is very large, as if much swollen from some disease, while the other breast appears to be almost wasted away. The right arm and hand seem to have rested on the abdomen, but this arm is missing, having been broken off just above the elbow. Obliquely across the chest, from right to left, lies what, after carefully cleaning it, I found was certainly an infant, also in grave-clothes, about ten inches long, including a small part covered by the drapery of the lady. Its head, which occupies the place of her right breast, has a portion broken off, but sufficient remains to shew that it lay face upwards. The body of the lady is somewhat emaciated, though not to the extent that is sometimes met with in effigies in grave-clothes. At the feet, which are entirely covered by the drapery, are a small death's head, and some remains of what I conjecture were cross bones, and by the side of the feet at the outer angle is another death's head. There is neither inscription nor arms, but there are some ornamental details in small panelling on the face of the arch; and judging from the arch itself, the subject, and the style of execution, I think it may be safely referred to the latter half of the fifteenth century; probably to the reign of Edward IV.

"The left breast appears in an abnormal state, as I was assured by an intel-

<sup>9</sup> Kalends of the Exch, iii 128, 330.

<sup>r</sup> Frost's Notices of the early History of Hull, p. 17, App

llygent gentleman, a surgeon of experience who inspected it with me, and he thought it not improbable that, these organs being in pairs an active disease in one might cause the wasting of the other

'The effigy, therefore in all probability represents a lady who died in child bed of a diseased breast, and the left hand calls attention to the fact. It represents also the infant dead lying on its back across her chest. In Elford church near Lichfield occurs I believe another instance in which the sculptor has indicated the cause of death. It is an effigy of a youth holding in his left hand a ball while the other points to his right ear, and the tradition is he was killed by a ball striking him there. Probably other examples of such sculpture exist though attention has not yet been directed to them.

'It is not known whom the effigy at Sittingbourne commemorates. The tradition or general opinion is that the lady died in child bed and was brought from an estate in the parish called Byford castle where there remains a moated site of a residence of considerable antiquity. This in the reign of Edw III passed by marriage of the heiress of the de Nottinghams into the Cheney family and was temp Hen VI, sold to Richard Lovelace of London in whose family it continued for upwards of a century so that it is probable the lady was the wife of a Cheney or Lovelace, more likely the latter. The part of the church in which the monument is placed calls the north cross chancel and says it belonged to Byford castle, which was also the tenor of the information I received on the spot though some persons mentioned that the monument, including the arch and slab as well as the effigy was supposed to have been removed to its present place from the north side of the middle chancel next the vestry, when the church was repaired after a very destructive fire in 1762. It has however the appearance of being in its original situation and the white washed wall from which it is said to have been taken, has no external signs of an arch having existed there nor could I learn that there was any ground for the supposition of its having been removed, on the contrary a gentleman one of the oldest inhabitants of the parish, and likely to have heard of such removal had it taken place said he knew nothing about it. Hasted writing not many years after mentions the fire, and the destruction of the monuments against the walls and the removal of many of the grave stones to other parts of the church. He notices this effigy and the arch and slab as being in their present situation and referring to the monument says the 'whole of it seems very ancient, but he has not a word of their having been brought from any other part of the church from which I think the fair inference is that he believed they occupied the place where they were originally erected.

We have great pleasure in announcing that measures are in progress for restoring the Norman keep at Newcastle on Tyne and the curious chapel within. At a recent and special meeting of the Society of Antiquaries in that town a petition to the Corporation was adopted and sealed praying that body not only to allow the Society to make the necessary restoration

but also to grant a sum of money, in aid of a subscription to be set on foot generally, for that purpose. Mr Sidney Gibson Local Secretary for Northumberland has lately informed the Committee of the Institute that the Finance Committee of the Corporation have given their sanction for the restoration of the building on condition that the plans are submitted to their inspection, and it is intimated that they are disposed to contribute towards the cost of the work as soon as an estimate of the probable expenditure shall have been prepared. With respect to the chapel we may suggest that it would be desirable to ascertain how far it forms part of the original work. From the architectural details and more particularly from the appearance and construction of the masonry, it has been supposed that it is a sort of oratory introduced early in the thirteenth century within a chamber not originally intended for the performance of divine service. It may be observed also that it was in a decayed state in the time of Henry the Third and was certainly used as a prison in the reign of Edward the First. At a still later period we find a memorial from the sheriff of Northumberland to Edward the Third setting forth the grievous state of decay into which the entire building had fallen. We may recur to this subject, at any rate the further progress of the undertaking will be duly noticed. In the meantime we have to congratulate the antiquaries of Newcastle on the success which has hitherto attended their movement.

The singular double cased watch here represented of the full size, has been submitted for inspection by Miss Burdett. The under side of the silver case is fashioned like the shell of a Nautilus. The maker's name appears in the interior, 'Salomon Chenon Blois.' The dial plate is engraved with landscapes, figures and foliated scrolls. From the character of its ornaments the date of this object may be assigned to the later part of the seventeenth century. These diminutive watches enclosed in quaint cases not unfrequently enamelled, were



chiefly made at Blois in the Orleannois, a city once in great repute for its horlogerie. In the museum of the Archaeological Institute, is preserved a watch rather smaller than the present example, in a ribbed silver case, of the same manufacture, and about the same date. The maker's name being 'M Alais Blois.' It was presented with other curious objects by the Rev R Wickham, of Twyford.

## Notices of New Publications

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A GUIDE TO THE ARCHITECTURAL ANTIQUITIES IN THE NEIGHBOURHOOD OF OXFORD BY THE OXFORD ARCHITECTURAL SOCIETY Parts III and IV Deanery of Cuddesden Oxford I H Parker 1845 46



SOUTH WEST VIEW OF CUDDSDEN CHURCH OXFORDSHIRE

IN the "Annales Archeologiques" for December last M Didron has suggested this publication as a model for other societies of a similar kind. This is high praise from a stranger so well qualified to judge of the merits of the work and we are inclined to agree with him, we might find fault with some of the details but on the whole it is the best work of the kind which has hitherto appeared either in this country or abroad not even excepting the valuable works of M de Caumont and others on the vicinity of Caen. Nevertheless the execution of the plan is not so perfect as we could wish, it is not equally carried out in all parts but the idea was excellent.

We can conceive few schemes more delightful than to form one of a party of friends each well qualified in his respective department, agreeing together to explore and examine carefully the antiquities of any given neighbourhood and to note down their peculiar features with a view to having these notes afterwards collected and digested for publication as a guide to others over the same track. One member undertakes to notice the architecture with all its characteristic mouldings and details to make out the history from the building itself to trace out the Norman foundations with perhaps a doorway and here and there a stringcourse or a flat buttress remaining



to shew that the walls of the twelfth century were not entirely destroyed when the plan was enlarged, by lengthening the chancel and adding an aisle, and a new character given to the work in the thirteenth, and the chancel again rebuilt in the fifteenth, as at Cuddesden; or to mark the ingenuity and skill with which the three lancet windows of the thirteenth have been converted into one large window, with flowing tracery, in the fourteenth, or Perpendicular in the fifteenth, as at Kidlington. Whilst he is taking these observations and studying the building, another of the party is taking sketches of the peculiarities which he points out. A third is examining the shields of arms which he finds in the windows or on the tombs, and noting the blazoning to ascertain by his knowledge of heraldry what families have been benefactors to the church or have been buried there, or possibly the individual who built it. A fourth is meanwhile examining the costume of the figures represented on the tombs or brasses, or the head-dresses of the corbel-heads, and assigning the probable dates to them, and examining the whitewash, to see whether there are any paintings on the walls. A fifth is examining the deeds contained in the parish chest, to see whether any of them will throw light on the objects of their enquiries, and looking through the register for the dates of any considerable repairs, or other matters of interest. While the worthy incumbent is perhaps *hndering* the time now of one, now of the other, while he dilates on the beauty of the situation, and of the fabric, and the improvements he has made or contemplates; how he would gladly remove those vulgar monuments, that hideous gallery, and those large square pews which encumber the ground, and thrust the poor into holes and corners, where they are almost unable to take part in the service, which he feels to be very sinful, but then he dreads to offend the squire and the farmers, and he must proceed cautiously, and try to persuade them to see what a great sin they blindly commit, from the force of bad habit and bad example. This is the oft-told tale, and each successive visit of a party of archæologists all agreeing in the same view, tends to strengthen the good intentions of the incumbent, and to weaken the prejudices of his opponents, who soon find that all well-educated persons take the same side in this matter. At the same time our archæologists should take care to enforce on the incumbent the necessary caution, when he does succeed in removing these hideous excrescences and incumbrances, to take especial care that the fabric itself is not injured, and that no wanton changes of the original design are introduced by that most dangerous person, an incompetent modern architect; and that he should if possible select, for any necessary restorations, one who has made Gothic architecture his especial study, and who has educated himself at home in our English cathedrals and parish churches of the olden time.

Such are the visits which the plan of the Oxford Society evidently required, and a part of the results of which are now before us. The friends who undertook the task have not always worked steadily together, as is shewn by the inequality of the work, the frequent change of names, and the length of time it has been in hand; but notwithstanding these

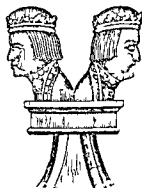
blemishes, a very valuable work has been produced of which we must now proceed to give some account. The two parts before us, which complete the volume, contain a description of thirty five churches, with wood cuts of their most remarkable features admirably executed and historical notices of the principal events connected with each parish the successive lords of the manor or residents of importance, the two former parts contained forty five parishes, the notices having increased considerably in length and importance in the later parts, containing in some instances much valuable and original research into cotemporary deeds and MSS. It is to be regretted that the work could not be extended into a complete county history upon this plan, but the Society appear to have gone as far as they could venture to reckon upon the support of the public.

Their researches have brought to light some curious examples previously unknown, or at least of which the knowledge was confined to a very limited number of persons. Among these we may mention the singular



Sculptures in Horsepath Church, Oxfordshire

sculptures in Horsepath church said to be the figures of a bagpiper and his wife who built the tower, against the walls of which they are placed



Poppy heads in Stanton St Johns Church

The poppy heads at Stanton St Johns are the most curious that have ever fallen under our observation, and afford good specimens of the head

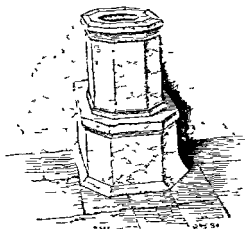
dress of the latter part of the fifteenth century, or the beginning of the sixteenth, to which period most of our carved bench-ends and poppies belong.

In the strictly architectural part of the work, we have, as usual, specimens of all the styles in parts of the different churches, without any entire specimen of one style.

Of Norman work we have a very rich chancel-arch at Headington, the tower-arches at Cuddesden, a singular window at Sandford, and a good font at Albury, which has been preserved, though the church has been rebuilt.

Of the transition from Norman to Early English, the nave-arches at Marston and Waterpery, and doorways at Holton, Forest Hill, and Cuddesden; the latter a re-

markable specimen, with that sort of lozenge ornament the points of which stand free with a hollow under them, which seems to have led to the tooth ornament, and is as difficult to draw as to describe clearly: in this instance the Society's artists have not succeeded so well as usual. There is also a very curious stoup at Horsepath, which seems to be of this period.



stoup Horsepath.

Of the Early English style, Elsfield is nearly a perfect specimen, and very good, though plain; the west end especially with its central buttress to carry the bell-cot, is of very good design; the low-side window, with the stone seat within, is a curious example, and the roof seems also original. The chancel of Cowley is a singular specimen with a very good east end, and with square-headed windows at the sides, evidently original. The west end of Toot-Baldon is of similar design to Elsfield, but has aisles, and rather wants more height in the centre. There is a rich doorway at Milton, and a plain one at Headington, with a good trefoil-headed window of this style, and a plain tower at Garsington. The walls of Woodeaton are also of this period, but the tower is of the fifteenth century, introduced within the original plan of the church, and standing on detached piers on the east side and on the original wall on the west, and on wooden arches on the north and south: this is a singular and very economical arrangement.

Of the transition from the Early English to the Decorated styles, or what may be called the style of Edward the First, perhaps the most beautiful period of medieval art, we have a very interesting specimen in the

\* If they had been previously published by Dr Ingram, and is therefore omitted from the Guide.

chancel of Stanton St John's the east window of which with the straight lines of its tracery is well known. Of the same period or somewhat earlier we have a good window from Waterperry<sup>b</sup>

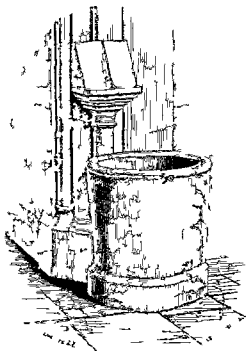
Of the Decorated style of Edward II and III Milton is a fine example nearly throughout the chancel of Beckley is also very good and retains its original roof of plain canted open timbers with a well moulded wall plate and some valuable glass of the same period. Garsington is also in great part of this style but rude and clumsy work the clearstory windows however are good specimens of a rather uncommon class and those at Stanton St John's and Milton are still better.

Of the transition from the Decorated to the Perpendicular style the chapel of St Bartholomew's hospital is a small but curious specimen.

The examples of the Perpendicular style are the towers of Horwepth and Cowley the chancel of Marston a good wooden porch at Garsington and small portions of most of the other churches and a bit of rather curious domestic work of a late period in the manchery at Littlemore. The parsonage house at Garsington has also considerable remains of this style.

The font at Warborough is of lead of the thirteenth century with a pedestal of the fifteenth both in imitation of the parent church at Dorchester. The same kind of

font occurs also at Long Wittenham another dependency of the same abbey and has been engraved in this Journal vol ii p 135. At Beckley the font is remarkable not in itself for it could not well be plainer but for the stone desk for a book attached to it. In the same church there is a holy water stoop in the porch by the side of a good Perpendicular doorway. In the plain little church of Noke the iron four glass stand of the Puritan period remains. There are still several of them in the neighbourhood of Oxford and there were more within these



Font and Desk Beckley

<sup>b</sup> Haseley and Dorchester are also of this period but requiring more full illustration than the limits of the Guide would admit

have been published separately by the Society

few years The churchyard crosses at Headington and Waterperry are unusually perfect and good: the former had its top knocked off in the time of Edward VI, replaced under Queen Mary, it has been suffered to remain to this day, though sadly neglected and decayed. The sculpture of the ascension of the blessed Virgin at Sandford is a really beautiful work of art, in wonderfully good preservation.

The Historical Notices present us with many interesting particulars little known to the general reader, and some original documents hitherto unpublished; among these is a Saxon charter of King Edmund, A.D. 946, granting to Abingdon monastery the parish of Culham, the boundaries of which are well defined, and the chapel which Aelfilda (or Aelfreda) had built. Another, unfortunately not printed at length, is a grant to the same monastery of land in Cuddesden by King Edwy, A.D. 956. Beckley formed part of the hereditary possessions of King Alfred, who had a palace in Oxford. King Ethelred had one at Headington and another at Islip. This part of the country appears for a long period to have been the favourite abode of the Saxon kings and continued to be so favoured by royalty under the Norman dynasty. Henry I. resided much at his palace of Beaumont in Oxford, and at a later period Richard king of the Romans had a palace at Beckley, and we find a good summary of his history at pp. 211—213. Under the head of this parish, we find also a very clear account of the succession and division of property after the Norman conquest, which applies to a great part of the neighbourhood, and was therefore not necessary to be repeated under each separate parish. In the parish of Beckley also was Studley priory, of which we have a concise but satisfactory history, omitting nothing of importance and referring to other works for more full accounts. Of the village of Woodperry destroyed by fire in the fifteenth century and not rebuilt, an account has already appeared in this Journal, vol. iii. p. 116. The parish of Newington is remarkable for its having been given by Queen Elgiva, in A.D. 997, to the archbishop of Canterbury, and for having remained in the undisturbed possession of the see even to the present time.

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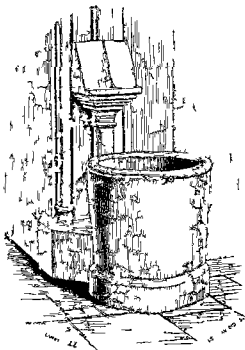
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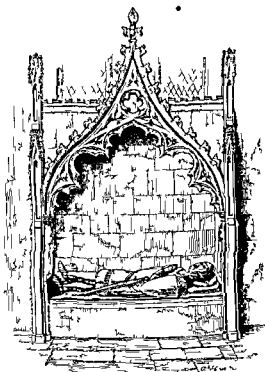
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the main stream of the river Thames from that village to the monastery of Abingdon about A D 1125, by Vincent then abbot. Similar instances on a smaller scale may be frequently met with, but this was an unusually bold one. The very curious cotemporary poem on the building of Culham bridge in the time of Henry V is given entire, and carefully collated with the original manuscript. It had been previously printed in *Leland's Itinerary*, but with some verbal errors, now corrected. It is perhaps the most curious document of the kind that is extant.

The history of the manor of Waterperry and the family of Fitz Ellis is very carefully made out from the Norman conquest to the present time, almost entirely from original documents and does much credit to the industry of the vicar, Mr Baron, it is a useful monograph, and makes us wish that the author could be induced to undertake the history of the county, the result of such *labourious* researches should not be limited to the history of a single obscure village and an extinct family. We observe also that the work is indebted to Sir Henry Ellis for much valuable assistance. His account of Ellisfield is reprinted with some



Monument of Ellis at Waterperry Church.

improvements and the lists of the presentations to several other churches are supplied by him, these often afford the best and almost the only clue to further information. The curious palimpsest brass at Waterperry has been already mentioned in this Journal. The will of Walter Curzon in 1526, the person to whose memory this brass was laid down, is printed entire, and contains some instructions for repairs of the church.

*Heraldry*, which had been rather neglected in the early parts of the *Guide*, comes in for its full share of attention in the latter part, as at Milton and Waterperry, and is made to assist considerably in elucidating the history.

We sincerely hope that this work will receive the encouragement it deserves from the public, and that the Society will be enabled to pursue their plan, and other Societies induced to follow their example.



DIPLOMATARIUM SUECANUM collegit et edidit J. G. Liljegren, Vols. I, II.  
Holmiæ, 1829, 1837. 4to.

DIPLOMATARIUM SUECANUM, edidit B. E. Hildebrand, Vol. III. Pars I.  
Holmiæ, 1842, 4to.

DIPLOMATARIUM DALECARLICUM, edidit C. G. Kröningsvärd. 4to.

FROM the close of the eleventh century, when the people of England and the inhabitants of the western and southern districts of continental Europe began to consider themselves exempt from the periodical inroads of North-men, Sweden and Denmark obtained little notice from the pens of foreign chroniclers. This fact may possibly be explained by supposing that the oppressed, once freed from their oppressors, were but too glad to consign them and their name to oblivion; yet the memory of those early navigators, for whom their descendants have claimed the discovery of America, was long retained in England by an unpopular land tax, the Danegeld, and it must have lingered traditionally for centuries after that imposition had ceased to be a grievance. Ancient chroniclers told how the pirates had once established a dynasty in this country, and every religious house which dated its foundation previously to the Norman Conquest, had its stories of sacrilege, of murder and of desecration perpetrated by these "enemies of God and man." Whatever may have been the cause of this indifference to the affairs of Scandinavia on the part of English writers, it is well known to every student of the early chroniclers, that they rarely allude even to the countries on the Baltic. So entirely indeed did the affairs of Sweden in particular cease to create any interest, that it was not until the seventeenth century, when the cannon of Gustavus Adolphus were battering the fortresses of northern Germany, that Europe, while it affected to pity the rashness, was again disturbed by the prowess, long externally dormant, of that then poor and thinly peopled kingdom.

It will be gathered from these remarks that we are indisposed to believe the Swedes did not embark, after the Danish fashion, on predatory voyages: that part of the subject is scarcely worth discussion; both were maritime people, governed at times by one sovereign, and it must be admitted that under certain conditions and at certain stages of civilization, the tendencies of nations, as of individuals, are the same. Still we are ready to admit that the Swedes had from a remote period directed their attention more to the east than to the west of Europe. Oriental coins of early date, and relics of eastern workmanship, still found in that kingdom, attest the existence in ancient times of intimate relations with the northern countries bordering on Asia, relations which may have had their origin either in warlike or commercial enterprise. It should be observed also that

the geographical position of Sweden was favourable to an intercourse with the north eastern districts of Europe, and therefore, while it is certain the Swedes were at times associated with the Danes, in their expeditions to the English coast, it is also true that they did not, from natural causes, appear in equal numbers.

Notwithstanding the perpetual troubles, occasioned by contests for its sovereignty, to which Sweden was subjected for ages, the inhabitants of that country appear to have kept pace with the rest of Europe in civilization, and in certain respects they were in advance of their neighbours. The important work which has suggested this notice, and to which we are glad to call the attention of English students, as an invaluable contribution to our materials for comparative history, shews that in the thirteenth century the tenure of property was at least as secure in Sweden as in England, perhaps more so for among the numerous wills here printed we find many belonging to persons of inferior degree, as servants for example who could scarcely have made a safe testamentary disposition in this country during the same period. From these documents we find that the manumission of serfs was already in progress, and whereas few English wills of a corresponding date contain emancipatory clauses such provisions occur invariably in the last testaments of the sovereigns ecclesiastics, and landowners of Sweden. In the same century that witnessed the grant of Magna Charta and the first recognised meeting of the English commons, the Swedish peasant had his property secured to him by a penal law, and while our first Edward was exhausting the resources of his realm on the unfortunate invasion of Scotland, Magnus Ladelas, king of Sweden, sank into the grave, craving the pardon of his subjects, whose liberties he had augmented, for any wrong done unto them by his authority, and prayed that his name might linger in their memories, and not "pass away with the sound of the bells."

The sources whence the documents printed in the volumes of MM Lohjgren Hildebrand, and Kröningsvård have been derived are various. The records in the government archives furnish the greater part of their contents, and where originals were wanting their places have been supplied by copies from the registers of cathedrals, the chartularies of monasteries, and from the "codices diplomatici," which are stated to be books of transcripts of public documents made officially in early times, corresponding in some degree with our legal enrolments. Many ancient charters and ordinances have been preserved by recital in the old Swedish laws. These materials are arranged in strict chronological order, and the editors have ensured the completeness and enhanced the value of their publication by wisely incorporating charters, &c, which were scattered through works printed at various times, and even in foreign countries, a plan which should have been adopted in the publications of our Commissioners of the Public Records. A table is prefixed to each volume, indicating the depository of the several instruments, the seals appended to them are minutely described, both with respect to their condition, the colour of the wax, and to the ar-

morial bearings, devices, and legends upon them, where a seal is wanting the fact is indicated, and the endorsements on every document are given with a proper explanation as to whether they are contemporary or modern. In short, this work might be safely taken as a model for that new edition of the *Fœdera* which we so greatly need, and may possibly have at some remotely future time. The only objection which occurs to us after a careful examination of the collection is, that the greater portion of the first volume is filled with papal bulls and rescripts, dating from the ninth to the thirteenth century, few of which possess much historical value, they are for the most part couched in the vaguest terms, and rarely afford any illustration of national history, ecclesiastical or secular, at the time of their publication.

The English student who may take up these volumes will naturally seek in the first instance for matters which bear upon the history of his own country, but in that respect they are singularly uninteresting, for with the exception of a letter from Anselm archbishop of Canterbury congratulating Ascer on his election to the see of Lund, and a charter of Henry the Third, previously known by an enrolment in the Tower, there is no direct evidence of the nature of the relations which existed between Sweden and England from the twelfth century downwards. Indeed it could scarcely be otherwise, commerce between the two countries was long restricted to a small trade in grain exported from the ports on our eastern coast, and the communication between the princes of the respective countries was for centuries confined to the occasional present of a falcon from the Swedish king for which the English sovereign made a complimentary return.

The intercourse between Sweden and France, as exhibited by these volumes, was frequent and intimate, it had its origin in the fame of the University of Paris, which attracted to its schools the youth of all the northern regions of Europe, not even excepting England. There the Swedes had a quarter which bore their name, and there their churchmen were imbued with that scholastic divinity of which Paris was long reputed to be the most orthodox source, and as a necessary consequence, they carried back to their northern home a tinge of the manners, the language, and the civilization of that country, which was then, as now, one of the most polished in Europe. Hence the shade of Gallic phraseology which pervades Swedish diplomata in the thirteenth and fourteenth centuries. Moreover, this connection with France had an immediate influence upon the state of the arts in Sweden. the ecclesiastics, who had received their education at Paris, learned to admire the superior elegance of design which distinguished the churches of southern Europe. thus when the ancient cathedral of Upsala was burnt at the close of the thirteenth century, its reconstruction was not confided to native skill, the thoughts of the chapter turned to foreign models, and Etienne de Bonneville, "tailleur de pierre," or carver in stone, was invited from Paris to build the new edifice, he was licensed to depart, with six assistants, by the provostry of that city, A D 1287. Nevertheless, it must not be supposed that the style of the Swedish

documents is wholly denationalized by the influence we have named, on the contrary, the exotic phraseology occasionally employed serves to exhibit to great advantage that primitive, and frequently highly imaginative language, which may be remarked also in our Anglo Saxon diplomata.

The illustrations of costume supplied by this collection are numerous, and highly valuable for comparative purposes. For example, in the wills of the thirteenth and fourteenth centuries fibulæ of silver are frequently mentioned, which, from the value attached to them, seem to have been of large size, and similar to those which have been found in Ireland. As antiquaries are guided in estimating the genuineness of these relics by the character of their form and design, among other data, we may remark that in 1291 a testator bequeathed a fibula of silver fashioned "like a star." Such a form, it is believed, has not hitherto occurred, among the numerous discoveries of these objects which have happened in recent times. There are frequent notices of armour, and the different parts of that defensive habilliment. By an ancient law, every landholder was compelled to keep a good horse worth at least forty marks Swedish, and those arms both for his body and legs by which a 'good man' could defend himself. An annual inspection took place yearly before St Peter's day, and if any one of the rural population aspired to an immunity from the land tax, he had only to present himself to the royal inspectors, who, upon considering his bearing, character, horse and arms, and how far his possessions were adequate to his due support as a man at arms, were empowered to enrol him among the military tenants of the crown\*. In this law considerable resemblance may be traced to the periodical arrays and musters which prevailed in England to a comparatively recent period. There was this difference, however, between the two, that in Sweden the class holding by military tenure appears to have been more numerous than in England and hence the mention of armour is more frequent in Swedish than in English wills of contemporary date. The intimate connection maintained with France, to which we have already alluded, prepares the reader for the appearance in these documents of French names applied to parts as well of civil as of military costume. Thus a Swedish landholder bequeaths his war horse with a "cupar thyrtester" or copper *testiere*, the covering for the horse's head, and another directs his armour "cum sorcorcio," i. e. the surcote to be sold to supply funds for the education of his sons. Hauberks with hoods are frequently mentioned.

For information respecting ecclesiastical ornaments the most valuable wills are those of Magnus, king of Sweden, A D 1285, and of Henry bishop of Lincoping, of the last there are two copies, the one being the testamentary disposition which the prelate made at Marseilles, en route to the Holy Land, the other that which he dictated at St Jean d'Acre both are dated A D 1283. It is worthy of observation that in the latter carpets are expressly mentioned as floor-coverings. He bequeathed to his cathedral church "tres carpatas, scilicet parimentalia." This will disposes of many

\* *Suecia regni leges provinciales*. Holmæ, 1672 fol p 12.

objects of eastern fabric which had been acquired by the bishop during the few months he was resident in the east, among others a chess board which had been presented to him at Acre. It is characteristic of the times and of the peril attendant on travelling in the Holy Land, that he bequeathed to his servant Lundwid his kruberk with a hood, vernacularly called a "culder."

We hope this short notice may convey some idea of the value of these interesting volumes, and that they may obtain from English antiquaries that attention which they so eminently deserve. In conclusion we may observe that this collection, together with other scarce works on Swedish literature, has been presented to the Archaeological Institute by the Royal Library at Stockholm, through M. Arwidson, a gratifying recognition of the importance of those objects for the attainment of which the Institute has been organised.

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ARCHÆOLOGIA CAMBRENSIS, A RECORD OF THE ANTIQUITIES, HISTORICAL, GENEALOGICAL, TOPOGRAPHICAL, AND ARCHITECTURAL OF WALES AND ITS MARCHES, vol. 1 8vo 1846, Pickering

WE congratulate the editors on the completion of the first volume of this able publication, and trust it has met the success which it merits. The antiquities of Wales have been long neglected, and it is a satisfactory proof of a growing desire for their illustration, on sound principles, that a work should have appeared devoted solely to Cambrian archæology. The comprehensive plan adopted by its conductors will be best understood in their own words.

"We intend, in the pages of the *Archæologia Cambrensis*, to follow the example of the French Government Commissions, and to print sets of instructions, questionnaires, or formularies, by which the antiquary will be greatly aided in his operations, from knowing *what*, and *how*, to observe. And to this end we shall avail ourselves of the printed forms issued by those Commissions, as well as of the similar forms used by some English antiquarian bodies, which have kindly given us leave to profit by their discoveries. Antiquarian research may thus be carried on throughout Wales on something like an uniform plan, discoveries may be more easily compared, illustrated, and classified, difficulties may be more readily solved, and communication of knowledge more rapidly sustained. In drawing up such formularies, however, it is necessary that the general experience of the antiquarian world be consulted. We therefore solicit the aid of all who feel an interest in studies of this kind, and we beg of them to communicate to us their ideas and their observations. In making observations of this kind, scarcely any remark is too trivial to be thrown away: what to some persons may seem unimportant or ridiculous, may, on further examination and comparison, prove to be of great value. Who could ever have thought of

looking into the composition of the mortar of ancient walls to determine their date? Who could have supposed that a small deviation in the lines of a moulding might lead to the discovery of the age of a building, when all direct and documentary evidence had failed? It is only by the conglomeration of accurate details that the great mass of antiquarian knowledge is made up, and we therefore recommend our readers never to consider their labour badly bestowed in minutely recording whatever comes under their notice

"As a preliminary step to the compilation of documents of this nature we will state what we conceive ought to be the object of any body of antiquarians, when professing to examine *thoroughly* into the mediæval remains of any district. We are of opinion then, that the following collections ought to be, if possible, formed for every county of Wales

"I A MONASTICON, including complete and accurate surveys, measurements delineations, &c, of all monastic remains, whether buildings, tombs inscriptions, utensils, seals &c

"II An ECCLESIASTICON, including complete and accurate surveys the same as in the above division, of all parochial churches chapels &c, and of all objects such as tombs, crosses, &c, connected with them

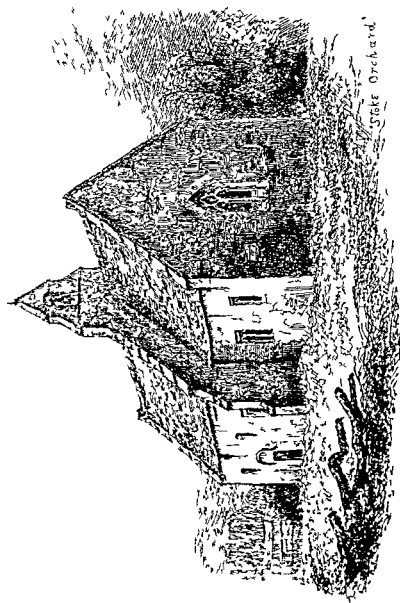
"III A CASTELLARIUM, including the same operations for all castellated remains

"IV A MANSIONARIUM, applying as above, to all ancient houses of a certain degree of importance, and to their connected remains

"V A VILLARE and PAROCHIALE, applying to all buildings and other remains, of towns, villages, parishes, &c, including all public, civil buildings, &c

"VI A CHARTULARIUM, including as complete an account as possible of all ancient documents, of what kind soever, relating to the five preceding classes "

That the efforts of the editors and their contributors to carry out the system thus laid down have been fully appreciated by Welsh and also by English antiquaries, is proved, we think, by the recent organization of the Cambrian Archæological Association, the idea of which originated in the present work. Among the members of that Society are many whose names must command respect, and ensure to the subscribers the best prospect of attaining those objects which are contemplated by the Committee. To the members of the Archæological Institute it will doubtless be gratifying to observe that the laws and regulations passed for the government of that body have been adopted by the Cambrian Society, with this variation however, that no subscription is required on the part of its members, the founders believing that "it may be made a perfectly efficient body, without any call of this kind upon the purses of its constituents." The Association proposes to hold an annual meeting at one or other of the chief towns of the principality, and the four bordering counties. We need hardly say that the project has our best wishes for its success



THE

# Archaeological Journal.

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JUNE, 1847

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## ARCHITECTURAL NOTES IN THE NEIGHBOUR- HOOD OF CHELTENHAM.

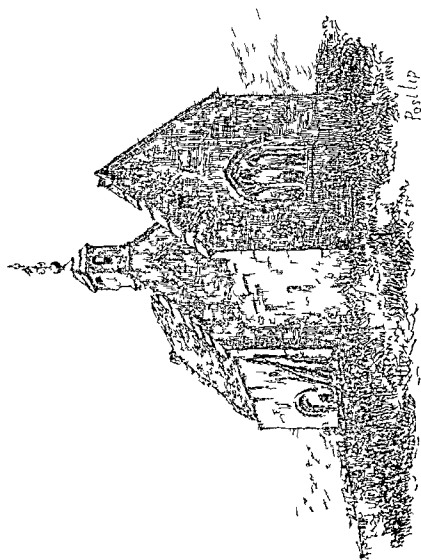
If there are any spots in England which do not afford to the lover of medieval architecture several objects of interest within the reach of moderate excursions, assuredly Cheltenham is not one of them. In its immediate vicinity are Gloucester and Tewkesbury; its own church, a fine cruciform structure, presents two specimens of art which are perhaps nearly unique, the rose window in the south transept, and the beautiful turret-shaped piscina in the chancel. And in every direction we meet with village churches, which will be found worthy of examination. It is to some of the least known of these that I propose to call the attention of the reader.

But I would first say a word or two upon Tewkesbury church, a building which I am not aware has received that amount of illustration it deserves. Its grand Norman features, as every one knows, are the magnificent arch in the west front, with the elegant turrets by which it is flanked, and its rich central tower. The arch is filled up with a late window, erected in fact in the seventeenth century, though probably in imitation of an early Perpendicular window which preceded it, over a pointed door, which from its inelegant form and proportions I cannot believe, in spite of its mouldings, to belong to a good period. The wall in which these stand, which is between six and seven feet in thickness, appears to contain no vestige of Norman work. Nor is this all. A vertical break in the masonry, close to the impost of the arch, in fact corresponding with the salient angles between the shafts, shews that at least the face of this wall does not coincide with that of the original wall; that this arch was deeper by at least a flat sur-



face in the jamb of greater or less width and that either the wall was thinner than the present one, its interior face occupying the same position or else that it stood back altogether, as in the front of Peterborough forming a magnificent porch or atrium. I confess I wish we could prove this latter arrangement to have been the true one for I am convinced no other could have given a grander effect to the arch but I have not yet been able to discover in the masonry within the church any indications which might ratify the conclusion. The masses however extend upwards of thirteen feet from the west wall to the first pier arch which is narrower than the others in the nave and the circumstance that no remains exist of a Norman door in the west wall (a feature generally untouched even when later windows are inserted) leads us to suspect that the whole wall belongs to a period subsequent to the Norman.

Some rough masonry seen in the clerestory wall between the vaulting and external roof of the aisle, gives reason to suppose that the original Norman design under Iltz Hamon (in the reign of Henry I) included two western towers which probably were never brought near to completion, the present turrets might be the work of his successor, Robert earl of Gloucester. The same also appears to be the case with the upper part of the central tower, which differs not only in architectural character, but in masonry and even material from the lower. This lower stage is perfectly plain externally, with two simple round headed windows on each face, within it is ornamented by an arcade enclosing a narrow gallery, and by other arches engaged in the wall, clearly intended to be seen from the body of the church from which it is now excluded by a vaulting in one of the later styles. The interior of this stage of the tower is of regular smooth masonry, though somewhat wide jointed and of a material very similar to Crin stone. The upper part of the tower which is much enriched externally, and exhibits a range of intersecting arches is perfectly plain in its interior, which is faced with red sandstone of a masonry much less highly finished than that below, in fact, giving no indication that it was intended to be open to the church. From this I cannot help thinking that Iltz Hamon's structure was completed in execution at least, if not in design with a central tower consisting only of the present basement story and having much



the same character with that of Romsey church. I merely throw out these as suggestions; perhaps some more careful antiquary may have given the subject a closer examination.

As a good specimen of pure though enriched Norman, I may name the ruined chapel of Postlip, near Winchcomb. Like many other churches and chapels in Gloucestershire, it has a fine old manor-house very near it. This is principally Elizabethan, though part of it exhibits Perpendicular features. The chapel indeed seems to have been touched by the same architects who designed or added to the hall, for its east and west windows are late Perpendicular, and its belfry evidently belongs to a later period, probably that in which the Elizabethan part of the hall was built. There are some good chimney-pieces of the last named period remaining in the house (which is now only tenanted by labourers.) Among the farm buildings is a fine old barn, which appears to be of the Tudor period; the coping of one of its gables has the figure of a man standing upright. On the right hand side of its entrance porch or transept is a niche.

But to return to the chapel. It consists of a nave and chancel, the belfry (as we have seen, a comparatively modern one) stands over the chancel-arch. On the south side is a fine doorway with a semicircular arch of one order, supported by a shaft, and enriched with chevrons on the surface of the archivolt. The label is ornamented with balls on its inner surface, and the arch is filled up with a transom covered with scale-work, above a band of work not uncommon in advanced Norman, which may be described as a series of St. Andrew's crosses. The same appears on the capitals of the shafts. The nave has one narrow Norman window on the south side, eastward of the door, and a corresponding one on the north side. It has also the remains of a north door. The chancel has one window similar to those of the nave on each side, the internal splays being very deep.

The later features are, in the nave, a pointed plain niche on the north side near the chancel-arch, and a trefoiled piscina on the south side. The roof is a timber one which seems as late as the sixteenth century. In the chancel is a plain pointed niche on the north side, which has no appearance of having been used as a piscina. There are neither sedilia, piscina, nor door, on the south side of the chancel. But the principal feature is the chancel-arch, a round one,

of two orders, enriched to the westward, with the chevron (on the surface of the outer order of the archivolt), the billet (in the label), and the ornament I have already mentioned, in a band round the inner order of the arch, and the abacus of the capitals. The eastern face of the arch is comparatively plain. The outer order of the arch (to the westward) is supported by a shaft occupying the usual position between two salient angles. The inner order on a larger engaged shaft. The base has the claw that appears at Romsey and in other examples, and its mouldings shew it to be very pure (though not the earliest) Norman. This chapel is now only used as a barn, and the chancel is altogether unroofed.

Its dimensions are

Width of nave internally

FT IN

16 5

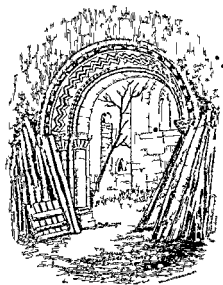
Length (to western face of chancel arch)

29 0

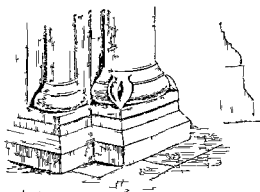
\*NB It will be remarked how very nearly this proportion agrees with that given in Professor Cockerell's Observations on William of Wykeham's works — (Proc of Arch Inst 1845 William of Wykeham, p 34 35)

Depth of chancel arch

Span of ditto



Chancel arch Postup



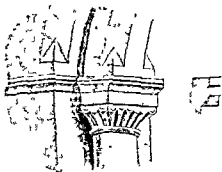
Base of shaft of arch Post p

Length of chancel (from the east face of chancel-arch)	14	9	.
Width of chancel	11	2	.

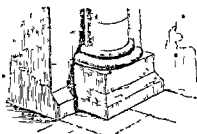
The side walls of the chancel are about 2 feet in thickness, the other walls about 3 feet.

The manor-house and chapel of Postlip stand in a very secluded spot among the hills to the south-west of Winchcomb, about four miles from Cheltenham.

The chapel of Stoke Orchard, in the parish of Bishop's Cleeve, is in many respects similar to that I have just described, though evidently of a later date as regards its Norman portions, while the parts which are added, or rebuilt, are of an early Perpendicular. This edifice also consists of a nave and chancel, with a belfry over the chancel-arch. The nave has a small round-headed west window, with a very deep splay; the width of the window itself being only 8 inches, while that of the aperture on the internal face of the wall is 5 feet 7 inches. It has no west door, but a south one very plain; at present square-headed with a semicircular label. A north doorway is a little richer, having a round torus in the jamb, but without any capital; it has a label with a very concave inner surface. The door has some good iron-work. The other windows of the nave, with the exception of one inserted, are of the same description with that at the west end, though somewhat smaller. The impost of the chancel-arch is that of a Norman arch of two orders, the lower one resting on an engaged shaft, the section of whose base approaches to Early English, as will be seen by comparing it with that of Postlip. The arch itself is pointed, of two chamfered orders, and I take it to belong to the same period with the central belfry and the chancel, viz., early Perpendicular. To this date probably belongs also a buttress on the north side of the nave, and those supporting the chancel-arch. The windows on the side of the chancel are square,



North Pier of Chancel arch Stoke Orchard Church



Base of North Pier of Chancel arch Stoke Orchard Church

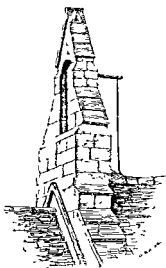
headed, though with arches and foliations to the lights; the eastern window is a pointed one of two lights. The piscina occupies the usual place in the south wall of the chancel, its recess is a simple round arch with a chamfer. There is no chancel door. The font is a fine cylindrical one, of Norman character, with an arcade of intersecting arches. The dimensions of this building are as follows;

	FT.	IN.
Breadth of nave internally	19	10
Length (to western face of chancel-arch)	44	5
Depth of chancel-arch	3	0
Span of ditto	7	4
Breadth of chancel	12	9
Length of ditto (to eastern face of chancel-arch)	18	5
Thickness of the side walls of the nave	2	7

Those of the chancel seem much the same. The west wall is probably thicker.

Height of wall of nave	12	8
Height of wall of chancel (to spring of gable)	12	3

We do not here observe the proportion that appears in the last example. The building is altogether longer in proportion to its breadth. But we must not omit to notice the elegant, though simple bell-turret over the chancel-arch. The pyramidal form given to its eastern elevation, by the slopes on the north and south sides, is also carried out in its elevation as seen from the north or south by smaller slopes, by which its thickness from east to west is made to taper upwards. The arch is a round one, somewhat depressed or segmental.

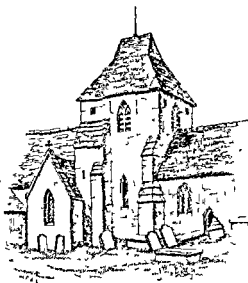


Bell turret, Brooke Orchard Church

The next church I shall notice also contains Norman work. This is Brockworth, about five miles from Cheltenham, near the Painswick road. It presents a very picturesque outline,

having a central tower finished with a peculiar kind of high-pitched roof, without parapets. Westward of the tower is a small south transept or chapel, and westward of this is a south porch. The nave has a north aisle.

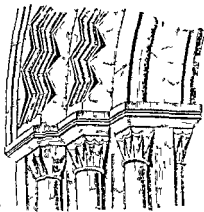
The east and west arches of the tower are very rich, especially the latter; that is, on their western faces, the eastern ones being comparatively plain. The chevrons are set in an oblique manner, which is difficult either to



Brockworth Church

describe, or to draw accurately.

Such specimens ought to be modelled. And I should remark that in the Norman examples in this neighbourhood, great richness and variety is given by the different ways in which the chevrons are set; some being on or parallel to the plane of the wall; some to the surface of the archivolt, and some on a surface forming an angle with both. The church of Bredon in Worcestershire, which I shall notice presently, exhibits very beautiful instances.



Capital of the north west impost of Tower arch Brockworth

The west arch of the tower at Brockworth, has three orders to westward, resting on shafts; to the eastward it has only two. The eastern arch has two orders, on a semi-cylindrical pier; its western face is enriched with chevrons. Both of these arches are semicircular.

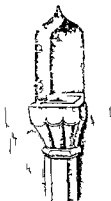
The chancel is Decorated, and has a south door, and a piscina, of which the basin projects, resting on an angular engaged shaft. Its niche is a pointed arch without foliation or label. The roof of the chancel is a cylindrical timber one, something like the frame of a ship. Part of it is boarded, and ornamented with ribs and bosses. The pulpit is of wood, with Perpendicular panelling. The font is round, without

much ornament from the mouldings of the base. I should say it was of a transitional character between the Norman and Early English. The capitals of the piers between the nave and the north aisle have the ball flower. This aisle has an enriched flat boarded roof beneath a cylindrical one of timber frame work such as has been noticed in the chancel. I look upon these roofs to be of different dates as the ship timber roof (as we will call it) which is a local feature and often met with in Gloucestershire frequently exhibits ornaments which prove that it was intended to be seen from the church and not concealed by a flat boarding.

The west window is a good Decorated one of three lights the tracery lights being triangular and foliated. It has no subordinate lights. I mean those caused by the piercing of spandrels or spaces between the principal lights.

This interesting little church is now under repair, and the restorations are in good character. I sincerely hope that if it should be found necessary to rebuild the tower care will be taken not to alter its proportions or present character in the slightest degree. Near the church is part of a fine old manor house now used as a farm house. The lower part is of good stone masonry, with buttresses, it appears to be of a very late Perpendicular. The upper part is timbered and has a gable with a beautiful barge board. The barn and other farm buildings also shew some good masonry of the same period.

Bishop's Cleeve is probably better known than the churches I have described and therefore I shall only remark in it a piscina in the south transept which exhibits one of those curious coincidences between the Norman and Decorated styles which are sometimes (though oftener in castellated than ecclesiastical architecture) so close as to perplex the student. There seems to be no doubt that this piscina is Decorated both from the niche and the base of the shaft but the capital of this shaft has a purely Norman appearance. It adjoins a beautiful Decorated tomb with a cross legged effigy

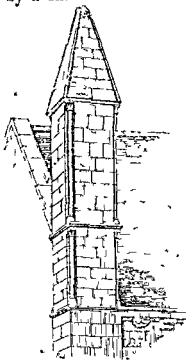


P. na. B. b. p. Cleeve



Bredon church (in Worcestershire, about three miles from Tewkesbury) is a very remarkable one. The tower, which is Decorated, and has a lofty steeple, stands between the nave and chancel, but has no transepts. The nave, the western part of which is late Norman, has on the north side a porch of the same style, eastward of which is an aisle of only two pier-arches, but with three bays as regards windows, its east face being a continuation of the west wall of the tower. This aisle, as well as the chancel, is Decorated. The south aisle is a fine Early English one also of two bays, each of which has two couplets of trefoil-headed lancet windows, the lights being divided from each other (internally) by a shaft which stands free. This aisle terminates to the

eastward in the same manner as the other, and does not reach to the west end of the church. The west end is flanked by square turrets, somewhat similar to those at Cleeve, though not so rich. The western arch supporting the tower is pointed, but is enriched with chevrons on its western face, and Norman capitals appear in the impost. The eastern arch is of a later character. The chancel, which is Decorated, consists of three bays, and has sedilia, piscina, and (on the north side) a Decorated tomb with a rich canopy, in the position which is sometimes occupied by the Easter sepulchre. On the south side is a later tomb. There



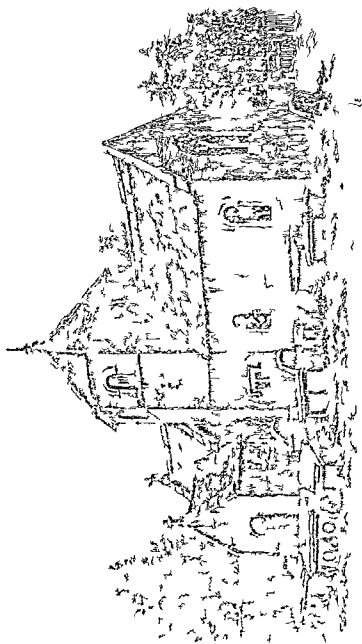
Tower Bredon

is no door on the south side of this chancel. The churchyard contains some old tombs. This church has been lately much repaired, but its original character does not seem to have been in any way destroyed or injured. It is altogether worth a very careful examination.

Badgeworth church, about three miles south-west of Cheltenham, has a very beautiful north aisle of a somewhat early Decorated character. Its windows are of two lights, with a foliated triangle in the head, and profusely enriched with the ball-flower, even to the foliations of the lights. Their mould-

ings are numerous and much varied. There are some remains of painted glass in the windows also of Decorated character. The church is dedicated to the Holy Trinity, but this chapel to St Margaret. It appears that Hugh de Audley earl of Gloucester and Margaret his wife were seized of the manor of Badgeworth 21 Edw III. May we infer from the dedication a probability that this Margaret was the foundress and so fix a pretty accurate date to this specimen of Decorated architecture? There is some Decorated work but of a much inferior character in the rest of the church. The tower which stands at the west end is a fine one with panelled buttlements.

Withington about seven miles south east of Cheltenham has a church with a fine central tower and a south transept. Though it has no aisle it has a clerestory range evidently added as well as the belfry story of the tower in the fifteenth century to a building of an earlier date. And it would appear that in this addition beauty was consulted rather than security for a very short time ago during the ringing of the bells a considerable part of the facing of the north wall of the nave gave way. As there is no northern transept it is probable that the abutment to the arches supporting the tower is hardly sufficient. The belfry story has a fine four light Perpendicular window with a crocketed ogee canopy and the corner pinnacles are very elegant. Those of the clerestory have a debased appearance though the windows themselves are of good Perpendicular work and contain fragments of painted glass of Perpendicular character. The south doorway is Norman though late, it is richly ornamented with chevrons. These in the outer and inner order are parallel to the plane of the wall but the intermediate order is convex and has the chevrons so disposed round it as to form a range of diamonds facing diagonally, each of these has a small knob in the centre. The chancel and lower part of the tower are transition from Norman to Early English though with insertions. The western arch of the tower has Norman shafts in its impost but is pointed and the architrave on its western face is enriched with some bold convex mouldings. It may be remarked that the superior enrichment of the western faces of transverse aisles is a very general feature in this district.



In the chancel is a trefoil-headed lancet window, the interior splay of which forms a pointed arch, which is enriched by chevrons on the surface of the archivolt. The other lancet windows in the chancel are also trefoil-headed. The south transept is Decorated.

Swindon church, about a mile from Cheltenham, has been partly rebuilt, but still retains its curious



Window North side of Chancel Swindon

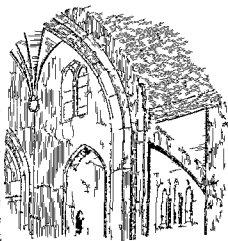
Norman western tower, of an hexagonal form. The only other instance of this kind of tower with which I am acquainted is at Ozleworth, also in this county, of which I therefore send a sketch, though it is not strictly within the limits which I proposed to keep in my excursions. Ozleworth church has an hexagonal tower between the nave and the chancel. It must be of a late Norman, as the western arch supporting it is pointed, and of a decidedly Early English character. This is much enriched by a kind of ornament which might have been suggested by the variety of ways in which the chevron is laid upon the architrave in late Norman, and of which we have noticed examples. It consists of a bold open-work of cylinders forming angles with each other, (as in the Norman chevron,) but of different inclinations, and in different planes. Several examples are to be found in transitional buildings. Ozleworth is about eleven or twelve miles from Stroud, in a south-western direction.

Having read in Atkins' Gloucestershire that Sevenhampton church was built by Mr John Camber, who lies buried in the chancel, having died in 1447, I expected to find that most valuable thing, a church of one style, bearing a certain date. A glance however shewed me that it has not this claim upon our attention, as it ranges from Early English of a very rude cha-



Sevenhampton Church

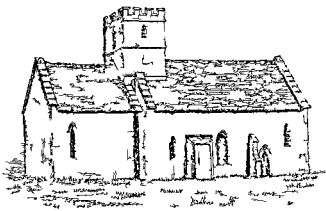
acter to a debased Perpendicular. Nevertheless it is a building of great interest, and no doubt a considerable part of it, especially the central tower and a south porch, the outer door of which has the tracery of the spandrels pierced, belongs to the date assigned. The front of the south transept has a triplet of lancets, and the chancel has likewise indications of Early English. The north transept has a late Decorated window, and the chancel some early Perpendicular work introduced. But the principal feature is the curious insertion of the central tower. Though on approaching the church, it seems of very good dimensions, yet it is considerably narrower than the transepts, and somewhat narrower than the nave. Its western piers consequently are detached, though there are no aisles to the church, and as they are not very massive, they are strengthened by flying buttresses in the interior, from the piers to the corresponding angles between the nave and transepts. The tower is open to the interior considerably above the roof of the transept, and has a north and south window above these is a vaulted roof. Neither these windows nor the belfry windows have their lights foliated, though the latter are of very good composition. The tower presents a fine bold outline, from the stair turret at the south east angle. The south porch is close to the transept, which has a string course resting on brackets on its west side, stopped by the face of the porch. This church is little more than a mile to the north east of Whittington, which is on the London road, about five miles from Cheltenham, well known as exhibiting the remains of a fine old Elizabethan manor house, with a little church adjoining it.



The interior of St. Andrew's Church Tower

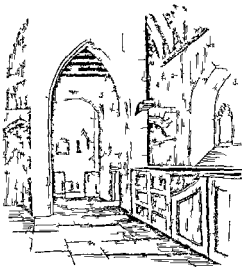
Brimpsfield, near Birlip, offers another instance of singular construction in the insertion of the tower, which is also central, and much narrower than the nave. The church consists merely of a nave and chancel. The tower rises directly

from the floor of the church, its east wall resting upon that of the nave and its other three walls independent of any other. The west wall has a large pointed arch, quite plain, of one order,



Exterior of Church.

with a simple chamfer, the chancel arch is round. Through the north and south walls of the tower are curious openings into the recesses formed by its projection into the nave. These openings consist each of half an Edwardian arch with a plain chamfer, resting upon a massive engaged column of Early English or early Decorated character, a sketch will explain this better than my description. There is (at present) no eastern window, but the masonry of the east wall has not a very ancient appearance. The font has some delicate pinnelling. Altogether this church though of no great promise as seen from the Cirencester road (via Herminia) well repays the trouble of diverging to it.



Inside. Engaged columns in west tower.

I need not inform the reader that the above notices comprise but a small portion of the objects of interest in this neighbourhood. The little cross church of Dowdeswell, though of late character and exceedingly simple exhibits much beauty of proportion and some



Opening through the S. wall of west tower. Impfield Ch.

Norman remains lately dug up are preserved in it, which may have belonged to an earlier structure on the same spot. At Leckhampton are some good monumental effigies in the churchyard. The ruined chapel of Sudely castle is a well known Perpendicular specimen of great beauty.

It will be observed that we have a very satisfactory gradation of Norman work, from the early parts of Tewkesbury (indeed we may include the Saxon of Deerhurst) to the transition as seen in Bishop's Cleeve, Bredon, and Withington. There is less of the Early English than in any district I am acquainted with, though it is not devoid of specimens, as the chapter house (as it is called) of Tewkesbury furnishes a fine example. Of the Decorated and Perpendicular there are abundant specimens some of the highest beauty: indeed the Perpendicular of Gloucester cathedral is almost a peculiar style by itself. We also notice the great variety exhibited in the village churches as regards outline and character. We have every sort of tower, the plain one without parapets, the embattled tower, the pinnacled tower, the parapet and spire and the broach spire. Of the latter Shurdington offers a fine instance, it is one of the most taper spires of masonry that I ever saw. And the central tower or belfry seems to occur more frequently in this district than many others in England. According to Atkyns Gloucestershire which though it gives a very short and meagre description of each church generally enables us to form some idea of its plan, there are upwards of forty examples in the county, I have certainly seen more than half that number myself. Wiltshire also contains many instances. In Northamptonshire, a county remarkable for the beauty of its churches, it would be difficult to find more than six or seven.

It has not been my intention to give a minute description of every building I have visited, I trust I have said enough to induce the church antiquary who may be resident at Cheltenham for a time to give special attention to the village churches within his reach, he will find not only curious architectural features but also valuable specimens of decoration<sup>b</sup>, painted glass tiles, wood work as well as monumental remains, that will amply reward his research.

I I P

<sup>b</sup> Among the decorations I might remark the painting in one of the noble monumental chapels in Tewkesbury church and the altar cloth at Walscomb which has embroidery belonging as far as I can judge to the fifteenth or a sixteen century.

## AN ACCOUNT OF COINS AND TREASURE FOUND IN CUERDALE

IN May, 1840, some workmen were employed in Cuerdale, near Preston, in carrying earth to replace the soil which had been washed away from behind a wall formerly built to protect the banks of the river Ribble. In digging for this purpose, they discovered, at a distance of about forty yards from the banks, a large mass of silver, consisting of ingots or bars of various sizes, a few silver armlets tolerably entire, several fragments, and a few ornaments, of various kinds, cut into pieces of different dimensions and weights, amounting to upwards of a thousand ounces, exclusive of about six or seven thousand coins of various descriptions; the whole had been inclosed in a leaden chest, which was so decomposed that only small portions of it could be secured.

The coins have been so fully described, in papers published in the Numismatic Chronicle, that they will not here be alluded to further than is necessary to prove the probable date of the ornaments, which it is the object of this communication to describe. The coins consisted of Anglo-Saxon pennies, pieces of the second race of French kings, a few oriental coins, and some which partially resemble both the Saxon and the French series, which certainly do not belong to any acknowledged dynasty of any country, but were probably struck by some of those piratical northern chiefs who obtained at different times a temporary authority both in England and France. An attentive examination of all these leads to the conclusion, that this mass of treasure was deposited about the year 910, and the ornaments must be considered such as were worn about the time of Alfred, or perhaps somewhat earlier, for none of them appear to have been actually in use at the time of the deposit, but rather ornaments laid aside ready to be broken up, and cut in pieces for the greater convenience of traffic, or for facility in melting. It will be convenient to arrange the treasure in classes, in order to give a clearer idea of the various objects of which it was composed.



The first to be noticed are ingots ; these are of very different forms and dimensions, some are oblong, about  $3\frac{1}{4}$  inches long,  $1\frac{1}{2}$  wide, and  $\frac{3}{4}$  thick ; they have been cast in a mould, probably of metal, but perhaps of baked clay, as traces of cracks appear on the under side of some of them, which are proofs also that several ingots have been cast in the same mould the surface of others shews that some of the moulds were



1

marked with a cross, fig. 1. These ingots are not adjusted to any particular weight, those cast even in the same mould vary much in weight ; some weighing between 3900 and 4000 grains For the ingots of smaller size also metal-moulds seen



2

to have been used, fig. 2, but by far the greater number of these have been cast in rude hollows formed in sand by the finger or perhaps a stick ; these vary in weight from upwards of 2000 grains to less than 100, and in size from  $4\frac{1}{2}$  inches



3



4



5

long to  $\frac{1}{2}$  an inch, figs. 3, 4, 5. There are also some mere lumps of silver dropt upon a flat surface, and weighing from about 12 to 70 grains, figs. 6, 7, 8. In many instances,



6



7

these ingots and drops have been hammered on two sides, sometimes on four, figs. 9, 10; perhaps, in some cases, as



9



10

a preparation to forming them into ornaments, or articles for use, such as armlets, rings, &c; but before this intention was fully carried out, they have frequently been cut into pieces of various dimensions and weights

It would seem, at first sight, most probable that all the ingots and bars in this treasure were made previously to the ornaments found with them, and that they formed part of the materials of their manufacture. But the ingots marked with a cross were doubtless made by a Christian people, such as the northmen, by whom this emblem of their newly embraced religion was adopted on their coins; while the ornaments, as we shall shew, were most probably the work of pagans in the east, and thence imported into Scandinavia. We must therefore consider that some of the ingots and bars were cast in the place of manufacture, whence the ornaments originally came, and that the remainder, i.e., those marked with a cross, were made by the northmen, when they melted down treasure for the purpose of traffic.

Amongst the various manufactured objects entire or in fragments, which were found in this collection, are several armlets in various stages of preparation, from which a tolerably correct idea may be formed of the processes by which they were constructed.

Fig. 11 is a small armlet, probably not quite finished, having been merely hammered into form, the edges and sides still rough and sharp, and retaining traces of the hammer, it is also entirely without ornament. It is perfectly flat, broad at the middle, becoming gradually narrower towards the extremities, where it terminates in blunt round ends. Armlets of this description vary in breadth at the



11

middle from  $\frac{1}{4}$  of an inch to  $1\frac{1}{4}$  and perhaps more, it is probable that they did not quite encircle the arm the ends being when worn at some distance from each other

Sometimes the ends were elongated and rounded into the form of a thick wire and twisted together into various forms as represented in some of the figures

These armlets are generally ornamented and it may be observed that almost all the ornaments upon the various articles discovered in this find are produced by punching with tools of various forms. The patterns are numerous but the forms of the punches are very few the variations being produced by combining the forms of more punches than one or by placing the same or differently formed punches at a greater or less distance from each other or by varying their direction. Patterns of the period and localities to which these ornaments belong are scarcely ever found finished by casting or chasing it would appear also that the use of solder to unite the various parts of objects was either little known or little practised for the ends of these ornaments are tied together and upon other occasions where union is necessary rivets are employed

On fig 12 the ornament consists of straight lines made by a punch resembling a very blunt chisel



12

On fig 13 also the ornament consists of straight lines with holes interspersed struck by a round pointed punch the diagonal lines which are placed crosswise are not formed by the same punch as those which pass directly across the piece these latter have upon one edge some projections which prove their origin from a common punch and their difference from the lines which form the cross



13



14

On fig 14 the chisel shaped punch which has been used has had one side of the edge crenated the other smooth and the lines having been struck at some distance apart a plain line has been left between them

On fig 15 the punch has had a triangular point and, triangles conjoined at their bases having been struck side by side, parallel rows of sunk lozenges have been produced



15

Fig 16 has been made by a similarly

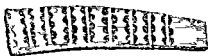


16

shaped punch but the parallel rows of triangles are not placed base to base so as to form lozenges, but are separated by a narrow strip of metal, the opposed angles of these sunk triangles form parallel raised zigzags alternating with the narrow lines



17



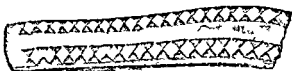
18

Fig 17 has been formed in a manner similar to the preceding but, by a slight change in the position of the punch marks a series of lozenges or a zigzag line is produced in the ornament, and the straight line between the patterns has been separated into two by the blow of a chisel shaped punch

Fig 18 has been formed by a punch curved like a gouge, as has also fig 19, but the punch has in this case been much longer



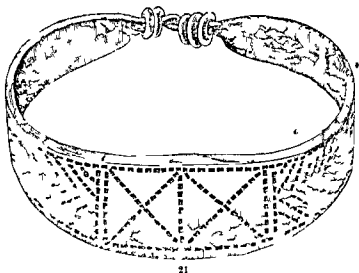
19



20

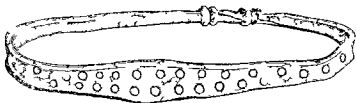
Fig 20 has a row of raised lozenges along each margin of the armlet, formed by a series of blows by a triangular punch

Fig 21 is an armlet in the collection of Mr Assheton, upon whose property they were disinterred The punch has



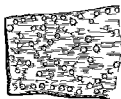
21

had a small square end and the ornament is formed by a series of blows in transverse or oblique lines



22

Fig 22 has been ornamented by annular punches the circles being dispersed without much regard to order



23



24



25

In fig 23 a similar punch but of smaller size has been used and the circles have been so disposed as to produce a somewhat regularly arranged pattern

In fig 24 annular and heart shaped punches have been used

In fig 25 the punch is only heart shaped

In fig 26 the pattern is rather confused but it seems to have been formed by a punch having a small hole in the centre of a rather broad angular area the blows having been



26



27



28

struck so near together that the pattern forms parallel sunk lines with irregular indented edges, and a row of raised circular spots along the middle

In fig 27 the punch has had four holes, which gives the pattern the appearance of a series of ovals with four raised points in the centre of each

In fig 28 the punch is egg shaped, with a dot in the centre, four of these have been struck close together, so as to form a kind of quatrefoil pattern inclosing four dots



29



30



31

In fig 29 the pattern has been formed by the use of three punches, one like a blunt chisel, one small triangular, and one triangular inclosing three circular holes, these larger triangles are placed point to point so as to leave between them plain lozenge shaped spaces

In fig 30 the only punch used is triangular, with one hole in the centre

In fig 31 the punch is lozenge shaped, with one large hole in the centre



32

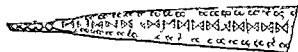
In fig 32 the pattern is formed by a triangular punch inclosing three holes, the line which separates the double series of triangles is formed by repeated blows from a small square blunt punch

In fig 33 the punch has been of an irregular crescent form, the impressions have been joined at the ends, producing rudely waved lines not very graceful



33

In fig 34 the pattern is rather elegant pro



34



35

duced by very simple means, along the centre runs a line composed of triangles inclosing three points arranged in pairs apex to apex, so as to form a series of hourglass shaped forms along the edges runs a line of small circles The end is very narrow and taper, and is ornamented by a row of lozenges formed by the spaces left between the pointed ends of the triangular punches

In fig 36 the punch is irregularly quatrefoil with a hole in the centre



36



37

In fig 36 the pattern is partly formed by triangular punches inclosing three points and by lines of net work the meshes of which are lozenge shaped formed by well arranged impressions of small plain triangular punches

In fig 37 the pattern is formed by a double row of punches placed at some little distance from each other the form of which it is difficult to describe but which will be readily understood by reference to the plate



38

In fig 38 the pattern is also formed by a double row of punches of peculiar form somewhat conical the apices placed inwards



39

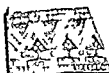


40

In fig 39 the pattern is formed by two rows of punches, of nearly similar shape to the preceding, but smaller, and placed at a distance one row below the other

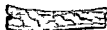
In fig 40 the pattern is formed by a punch of similar shape to the two former, placed in the angles of a zigzag ornament, at each point of which is an annulet. A small border runs along the edge of the armlet, formed by a series of contiguous blows from a blunt pointed punch

Fig 41 presents a rather complicated pattern, formed by small square, triangular, and circular punches, arranged with some reference to a punch of peculiar shape, but resembling that noticed in the preceding



41

Fig 42 is a small portion of a narrow armlet, stamped by a small sharpish chisel, with an ornament somewhat resembling the Greek meander



42

The pattern upon fig 43 is formed by two punches, a circular and a semicircular one, so arranged as to form something like a flower



43

The pattern of fig 44 is formed by small blunt chisel shaped punches, so arranged as to have somewhat of the appearance of foliage, disposed cross wise, and forming a lozenge shaped pattern



44

All the patterns hitherto described have been upon armlets, perfectly flat, and hammered into shape from the rough ingot, some broader and longer than others, but all having the same general form, large in the middle, gradually tapering towards the extremities, where they terminate rather abruptly, without any fastening, or they are hammered out into wire-like ends, which are twisted into knots of various forms, as may be seen in the figures

There are some armlets where more labour has been bestowed, and a more elegant and delicate ornament has been the result. In these the metal has been hammered much



thinner and the whole length of the armlet has been made concave towards the arm convex of course to the outside the ends of these terminate in thick wires twisted or hooked together



45

In fig 45 the pattern is formed by a triangular punch inclosing four pellets by a chisel like punch forming a double or treble continuous line between the rows of triangular punches and in some places a row of lozenges formed by a double row of small triangular punches is introduced to fill up a vacant space

In fig 46 the pattern upon the small piece which alone remains is so irregularly formed that it is difficult to describe the mode in which it is produced. It appears that along the middle is a row of lozenges formed by triangular punches on each side is a row of peculiar formed punches within which the sharp point of a chisel has been used to give a kind of richness to the pattern by breaking up the surface by a series of angular diggings and along the edge of the armlet a row of quadrangular punches inclosing a pellet



46

In fig 47 the pattern is far more elegant than in any of the others is much more elaborate in much deeper relief and has the appearance at first sight of having been produced by some very different means upon examination however it will be perceived

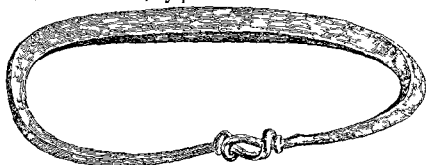


47

that the effect is produced only by a more skilful and laborious use of instruments of similar description. Along the middle is a row of lozenges formed by a triangular punch along the edges a row of half lozenges formed by the same punch between them is a broad pattern consisting of a zigzag ornament each point terminating in three pellets. This is formed by a punch similar to that used in fig 37, placed in

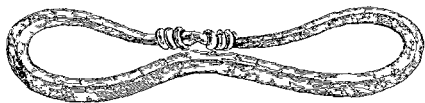
the same manner, but with more regularity, and struck much deeper into the metal, an annular punch is then used, which by three blows upon the broad space between the bases of the peculiar ornament, produces the three pellets at each point of the zigzag, forming altogether a pattern of very great elegance.

There are also in this Cuerdale treasure several other armlets differing much in form from the preceding, they generally terminate in thick wires twisted together, but like the preceding seem to be entirely formed by the hammer, and ornamented, if ornamented, by punches.



48

Fig 48 has a quadrangular section, thickest in the middle, tapering towards the ends, one angle being towards the arm, which appears to have been an inconvenient arrangement for the wearer.



49

Fig 49 is perfectly similar to the preceding, except that it is smaller, and that the form of the fastening is somewhat different. Neither of these have any ornament.



50

Fig 50 is also a quadrangular, but one of the flat sides is turned towards the arm, it has not on that side any ornament.

ment, but the three other sides have each a row of lozenges formed by a triangular punch.



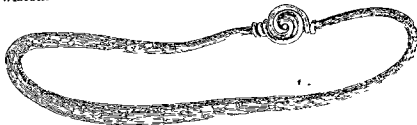
51



52

Fig. 51 is part of an armlet, which has also been quadrangular, but has been spirally twisted; the wirelike end has been cut off.

Fig. 52 is also part of an armlet, apparently unfinished; it is ornamented with a series of spiral grooves, produced by the hammer, so as to give it the appearance of having been twisted.



53

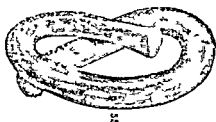
Fig. 53 is circular, thick in the middle, tapering towards the ends, where it is twisted in a rather unusual manner. This appears to have been entirely formed by a hammer.



54

Fig. 54 is also circular, fastened in the more usual manner. Upon it is strung a ring formed on the same principle as the armlets, quite flat, tapering to a point at the ends, which are tied together. This practice of fastening rings upon armlets seems to have been very common, several instances of it having occurred in Denmark. One found at Vaalse in the island of Falster, in 1835, had ten rings suspended from it.

Fig 55 appears to be part of an armlet, hammered round, but unfinished, it was perhaps intended to have terminated in a hook, thin at the bend, increasing towards the end which is abrupt, like those which usually occur upon the gold torques, as that engraved in the *Archæological Journal*, vol ii p 379.



56

Fig 56 is circular, perhaps unfinished, the ends appear to have been intended to terminate in heads of serpents or dragons the marks hammered at the sides being probably meant for some representation of teeth. It cannot be said that these terminations are much like heads of any animal, but they are perhaps less unlike dragons' heads than any thing else, and may therefore be considered as such. If however such has been the intention, it must be remarked that though dragon like ornaments appear in relief upon some objects, such as will be described in a future page, yet such a termination to an armlet of the tenth century is extremely rare, if not unique. It is very probable that this piece may have been formed by the same people who made the ornaments fig 91, as the animal form is common to both, and the workmanship about the teeth is similar to that of the figure referred to.



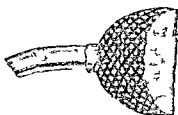
57

Fig 57 is an armlet of a totally different construction, it consists of two pieces of silver, hammered nearly round, thick in the middle, tapering towards the ends, which are twisted together into a knot.

of the tongue is ornamented by a series of round globules arranged in lines, crossing each other at right angles



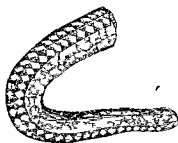
63



64

Fig 63 is part of the ring of a tongue similar to that represented in the preceding figure it shews more explicitly the mode in which the pattern has been formed It is in the collection of Mr Assheton

Fig 64 is a portion of a fibula resembling one which was found in a bog near Ballymoney, in the county of Antrim, and now preserved in the public collection in Dublin The ornament is formed by stamped lines diagonally intersecting, and the squares they enclose are made round by a circular punch The Irish fibula is figured in the *Archæologia*, vol xvii p 323



65



66

Fig 65 is a portion of a fibula, similar to fig 61, also octangular, but only the three external sides have been ornamented with a row of lozenges formed by a double row of impressions from a triangular punch

Fig 66 is a fragment cut off from some object the exact form of which cannot be ascertained or illustrated from any other specimen in this or similar discoveries It is ornamented by punches similar to those which have been noticed upon the armlets and fibula

The next objects are *rings*, also found amongst these treasures



67



68



69

Fig 67 is merely a piece of metal hammered flat, thinner and narrower at the ends, and formed into a circle; the ends lapping over, but without any fastening. It is entirely without ornament. In some specimens the metal is hammered and bent into the form of a ring, in the same manner as the flat one here figured.

Figs. 68, 69. These are two rings formed exactly in the same manner as the armlets, figs. 15, 21, and ornamented by the same means



70



71



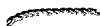
72

Fig 70 has been hammered into a small four-sided bar, then twisted, and ultimately formed into a ring, the ends of which meet but have not been united.

Fig. 71. Two wires have been hammered into a roundish form, tapering towards the ends, which have been tied together. Each wire has been ornamented by transverse blows of a blunt chisel, and has the appearance of being also twisted; these two have been entwined together to form one ring, in a manner somewhat similar to the armlet, fig 57.

Fig. 72 is a portion of a ring formed of two small wires twisted together.

Fig 73 is a portion of a ring formed of three wires twisted together, each wire having been indented transversely, so that, when the three are twisted together, each has the appearance of having been previously twisted, and the whole together exactly resembles a common rope.



73



74



75



76

Fig 74 is a portion of a ring formed of two cords like the preceding soldered longitudinally together

Fig 75 is a piece of ribbed wire, such as those of which the preceding have been formed

Fig 76 is perhaps a portion of a ring formed to resemble a string of very small beads

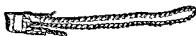
It may be as well to notice in this place the WIRES of various dimensions which have been used in the formation of different objects in this find. The larger wires almost universally bear the marks of the hammer by which they have been rounded but the smaller ones cannot have been formed by this process they must have been formed by drawing in some manner not very different from that in use at the present day. The following figures exhibit various dimensions of drawn wire which occur in this mass of treasure



77



78



79

Fig 77 appears to have been part of an armlet

Fig 78 is a specimen of fine wire, tied into a knot with some care and trouble, but whether with any especial motive it is not easy to pronounce

Fig 79 is a portion of some ornament the nature of which cannot be exactly ascertained, it appears to have originally consisted of three loops the six ends of which have been welded together, but the termination has been cut, and its form can scarcely be conjectured.

The people of these times appear to have been exceedingly ingenious in the construction of CHAINS, of which there are in this find some very elegant specimens, and which next claim notice



80

Fig 80 is a fragment in the collection of Mr Assheton, it consists of a series of rings, compressed together in the

middle, and bent so that the two loops thus formed are brought close to each other, the whole then forms two loops presenting openings in opposite directions, through each of which two other loops are passed, forming a kind of double chain one interlinked with the other, each link being immediately dependent upon the next link but one to itself

Fig 81 is in the collection of Mr Assheton, it is composed of small wires, and is constructed in a manner similar to the preceding



82

Fig 82 is part of a chain rather rudely formed of wire, apparently prepared for the purpose of suspending some ornament



83

Fig 83 is also in the collection of Mr Assheton, it appears to have been composed of links of a form similar to those of the preceding chains, but differently put together, so that when completed the chain is correctly four sided and hollow

Fig 84 is probably a portion of an armlet in the collection of Mr Assheton, and may be included amongst the chains, it is composed of fine wire knitted precisely in the same manner as a modern stocking, it is hollow, so that a large pencil may be easily passed within it, one end is inserted into a flat piece of silver, bent, the sides rivetted together, to contain the silver ring by which the two ends were united to fix it upon the arm



84

#### MISCELLANEOUS OBJECTS

Fig 85 is a small object some what like a HAMMER in shape, it is furnished with a ring for suspension. When it was first discovered not attached to any other object it appeared not improbable that it

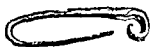


85



might have been used as a button or fastening of some sort, but, amongst a number of objects of similar age and character discovered in Denmark, three or four of like form plain or ornamented with triangular punches, occurred, one of which was suspended, with some plain round wires, to a small ring, the whole having the appearance of an ornament of dress. It is very probable that it may have had some symbolical meaning.

Fig. 86 has now the appearance of a hook; it has been hammered into its present form but whether it was formed into a hook originally, or was afterwards accidentally bent into that form may be doubted. It may have been originally suspended from a ring like the Danish ornament just mentioned, or perhaps, more probably it was the tongue of a fibula.



67

Fig. 87 There are two objects of this form, both are entire, no piece having been cut off, as is the case with by far the greater number of objects of which this find was composed. They are formed entirely by the hammer, very rudely, and are apparently unfinished. For what they were intended is a matter of uncertainty, as no finished ornament of similar form has been discovered.

I propose to notice in a future number the objects forming the next class of ornaments, which are of a very different character from those which have already been described, both in their style of workmanship and in the nature of the devices with which they are decorated.

.. ST MARY'S CHURCH, NUN-MONKTON,  
YORKSHIRE



THE WEST FRONT

THE nunnery of Monkton, or Nun Monkton, of the Benedictine order, was founded in the reign of King Stephen, by William de Arches and Ivette his wife, whose daughter Matilda appears to have been a nun there. The possessions which formed the endowment were confirmed by Henry Murdoc, archbishop of York, whose charter is printed in the Monasticon.

The visitation of Thomas de Dalby, archdeacon of Richmond, April 30th, 1397, when Margaret Fairfax was prioress, is also there printed, and does not redound to the credit either of the

nuns or their prioress at that period. They were accused of wearing divers furs, "even grey furs" silk gowns\*, silk veils, rings on their fingers, &c, and neglecting their proper costume, the cloak and hood, even in their chapel, and of holding too familiar intercourse with John Monkton, alias Alanson and others, the prioress especially was accused of having acted as bursar, of selling a large quantity of timber, of having too easily restored nuns who had lapsed into sin, of allowing them to receive presents from their friends, towards their maintenance, and of having frequently invited John Monkton to feasts in her own chamber there plying at "tables" with him, and being served by him with drink, by which practices the house was much scandalized. They were strictly forbidden by the injunctions issued on the 8th of July following, to hold any intercourse with the said John Monkton and others enumerated, except in the presence of two senior nuns of good repute, or to allow clerks to frequent the priory without good cause, or to continue any of the other practices complained of.

By a survey of the possessions of the priory, 29 Henry VIII, it appears that the annual rental amounted to £132 15s, equivalent to at least £1500 a year of our money. At the Dissolution the property was granted to Lord Latymer, (Sir John Neville<sup>b</sup>).

It seems probable that the church now standing was the chapel of the nunnery, which may partly account for its very singular arrangement. From the style of the architecture there can be no hesitation in assigning the end of the twelfth century as the period of its erection.

There does not appear to be any ground for supposing that there was a more ancient structure which was removed to make room for the present one. On the contrary, it is far more probable that the other buildings of the priory would be erected before the chapel. The eastern part, now destroyed, may have been built soon after the foundation, or about the middle of the twelfth century, but the edifice progressed slowly, changing its character according to the style in use when each part was erected. Thus, the work having been half a century in hand, the later portions became pure Early English.

The church as it stands at present is a small but very

\* Al quibus jup s Anglice gounes

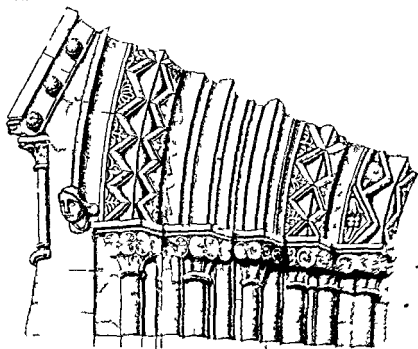
<sup>b</sup> Monasticon vol. iv p 190—196

beautiful Early English structure, of great interest to the archaeologist from the circumstance that it is probably unique both in design and in detail. It consists of the western part and tower only of the original structure, the eastern part having been long destroyed, probably at the period of the Reformation.

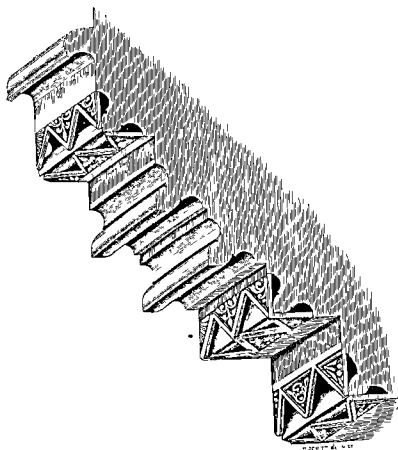
The west front is of very singular design, and particularly elegant. It is remarkable for the curious and very ingenious combination of a tower and high pitched roof in one design. If the tower were removed the front would present a gable with a pitch of sixty degrees, thus forming an equilateral triangle on the side walls. On the point of this gable is placed the parapet of the tower, the west side of the tower itself forming part of the gable, and the other three sides being included in the church.



Construction of West Front.



WEST FRONT OF THE CHURCH



Section or Profile of the Arch mouldings of the West Doorway.

with Early English shafts in the jambs and a rich suite of mouldings to the arch, partaking in a slight degree of the Norman character, but so much more of the Early English that it may be considered as belonging to that style, or to the latest portion of the period of transition: it is not, as might be supposed from its form, a Norman doorway preserved and built into Early English work. Under the drip-stone or hoodmould of the canopy is the peculiar ornament which has been called the nutmeg ornament, from its resemblance to half a nutmeg projecting from the hollow moulding. This ornament is a common feature in Early English work in the north



Moulding of the canopy

of England, but is not at all usual in the south. Over the doorway, and filling up the pediment of the porch, is a small trefoil-headed niche. Above the porch are three fine lancet windows, the central one, the highest, running up quite into the tower.

Above this in that part of the tower which rises above the gable is a square-headed trefoil window. On each angle of the front are flat buttresses, and on these and between these and the doorway are round-headed niches; in the south-western of these is a female figure, of which the head is lost. The cornice of the parapet of the tower and of the north and south sides of the church is supported by masks.

The windows on the north and south sides are plain lancets with bold drip-stones. Between these are flat buttresses spreading out laterally in the lower part. At the west end of the south side is a round-headed door, and there is a small door at the eastern end of the same side: in the same wall but eastward of the present end, are the remains of a large and highly enriched doorway of similar character to the west door.

The jambs of the windows are ornamented with banded shafts, outside of which is the tooth ornament. The capitals of these shafts are singular, the abacus being cut underneath into an indented or serrated ornament. The bases of the niche shafts are also curious, the round moulding overhanging the square plinth.

It should be mentioned that the roof has been lowered, but the original pitch is plainly visible, as the weather moulds still remain, and in the engraving it has been restored to its original height.

INTERIOR.—There are no aisles, the roof having been carried over the whole, as mentioned before, at a high pitch, and consequently including the greater part of the tower in the interior, where it

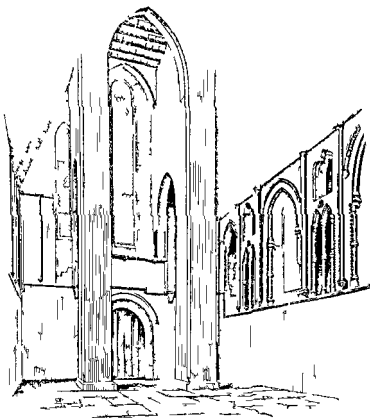


Capital of window shafts



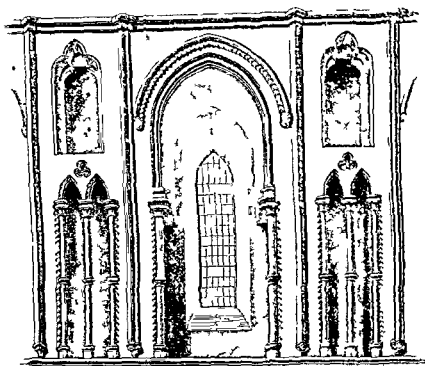
Base of a niche shaft

is supported on two massive square piers with arches on the three sides, that on the east being extremely lofty, and reaching above the centric lancet into the part above enclosed for the reception of the bells. It is to be regretted that the effect of the interior is very much destroyed by the lowering of the roof the introduction of a modern groined plaster ceiling and the stopping up of the upper part of the eastern arch of the tower. In the view given these have been removed.



Interior of the West End showing the Tower and part of the North Side

The walls are massive and in their thickness there is a triforium passage carried completely round the north west and south sides. It is entered by a staircase in the north west angle and communicates with the belfry stair. At the east end it is carried past the present east wall (which is of late date) to the outside, where the wall is broken off. Into this passage the windows open they are plain lancets on the out



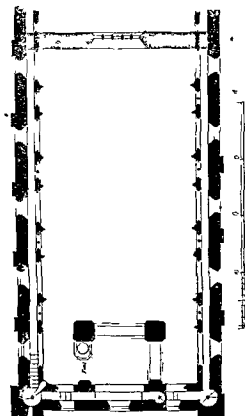
THREE BAYS OF THE INTERIOR OF EITHER SIDE

side, and splayed within. The inner wall is divided by vaulting shafts into wide and narrow bays, the wide ones come opposite the windows, and are filled with the inner window arches. These in the lower part are ornamented with a kind of nail head or indented moulding, and have banded shafts, on the capitals of which rest the bases of the arches, which are stilted. The labels terminate in heads and are ornamented with the nail head. Between the window openings are the narrow bays. These are pierced in the lower part with two narrow pointed arches with banded shafts and between them a sunk trefoil panel with roses on the cusps. Over these is another opening the interior head of which is a square headed trefoil, and the exterior a pointed trefoil, ornamented with roses which are carried down to the inner arch in an irregular manner. The vaulting shafts are alternately single and triple, and rise





from beautiful corbels sculptured in a great variety of designs of foliage. The whole of the work is finely executed, and the effect of the interior with this rich triforium arcade running round is very singular but remarkably elegant. I. H. P.



PLAN ALSO OF THE TRIFORIUM



GROUND PLAN OF WEST FRONT

NOTICE OF SOME SUPPOSED EGYPTIAN REMAINS,  
HITHERTO UNDESCRIBED, IN UPPER NUBIA.

EGYPT proper ended at Syene, now called Asouan, or the first cataract of the Nile. It appears however that the kings of Egypt held for ages the sway over the narrow skirting of land which stretches above the first cataract. According to Mr. Birch, there are traces of this conquest as early as the 12th dynasty\*. The remains of antiquity are very numerous indeed throughout this district, mostly of a date varying from the Ptolemies to the Roman emperors. *There are however exceptions, such as Beyt al Wallee, Derr, Seboua, Aboo-Sembel, Samneh, Isle of Argo, and Gebel Barkal. These ruins have been determined to belong to the era of Rameses II., and other kings of the eighteenth dynasty.*

At Gebel Barkal, or Napata, the remains are very extensive, and were at one time supposed to represent the site of the ancient Meroe. Major Felix and the present duke of Northumberland had, however, ascertained the connexion of Thothmes IV., Amenophis III., and Rameses II., all kings of the eighteenth dynasty, with this city, but until the late Prussian expedition the date of no Egyptian monument further to the south had been positively ascertained and communicated to the public.

There are it is true some very interesting monuments of the same style described by Cailliaud at Assûr, Mèçaou ât, and Naga. The pyramids and extensive ruins at the former place, combined with geographical calculation, leave no doubt of its identity with the ancient Meroe. He has given very minute and elegant representations of these buildings, but unfortunately was not aware of the value of the cartouches for the purpose of fixing their period. In one of his notes he states this circumstance with great regret. Professor Lepsius has supplied this deficiency, as he appears to have examined carefully all the hieroglyphical inscriptions beyond Gebel Barkal. He pronounces the ruins of Assûr, Naga, and Mèçaourât to be all comparatively recent, not reaching beyond the time of the Ptolemies. At Wady Kerbekan (Cailliaud's Naga), they found a fine statue of one of the kings of the

\* See his communication to the Royal Society of Literature on the 25th June, 1846

eighteenth dynasty, but it had probably been transported there. At Wady-Houa-Taib, and Assûr, there are many cartouches bearing the names of Osirtesen I, Amenophis III, but evidently of a later period. The same may be said of the other hieroglyphical inscriptions found there.

The most southern point where any antiquities were found by either M. Cailliaud or Dr. Lepsius was Sobah, in lat 15° 30', a heap of ruins about half a day's journey above Khar-toum, on the eastern bank of the Blue river, once the capital of the Christian kingdom of Aloa. The ruins there are of sun-burnt bricks, and evidently Christian. Professor Lepsius however mentions a lion or ram, which is said to have been taken from thence by Khurshid Pasha, and a granite statue of Osiris, of a late style, which they saw at Kinnorin, and which had been found at Sobah. M. Cailliaud also mentions a sphinx, which is probably the lion or ram spoken of by the Chevalier Lepsius.

The island of Meioe was bounded by the *Blue Nile*, the Atbara (the ancient Astaboras), and the Rahad, to the south of Sennaâr. It would therefore appear that the four last mentioned ruins were contained in this district, and are the most southerly ones described by any European traveller.

Cailliaud says, (vol. iii. p. 138. 8vo. ed.) "that some Arabs assured him that there were similar ruins at about two days' journey to the south, on the road to Abyssinia," he supposes this to be the situation of Mandeyr. He also gives another Arab account, according to which, one and a half day's journey further to the south, are ruins of the same character at a place called Kély. Burckhardt has also alluded to some ruins at a place called Goss Regiâb, but he was not able to examine them.

These places are all to the north of Sennaâr, and appear to be either on the ancient route from Naga to Axum, or the one at right angles to it, that ran from Aboo Ahraz on the Blue Nile to Souakim on the Red sea.

Even with the assistance of the Arabs, Cailliaud was not enabled to bring the evidence of Egyptian civilization to the latitude of Sennaâr. I am in a position to state on equally good evidence, that there are similar ruins very far south of that city, and near the borders of Abyssinia. I do not wish to be supposed to lay too much stress upon the value of the information which I have received. It has however the ad-

vantage of most verbal accounts in being altogether voluntary and uncalled for, and as there must be some foundation for the statement<sup>b</sup>, I have thought it my duty to offer this contribution to the interesting subject of African antiquities.

The following is an extract from my journal, 24th Dec., 1840.

“Visited the ruins of the temples of Ombos: they are very fine. I had given a passage in my boat from Asouan to Esné to a slave-merchant, named Hamoud Abd-el-djouad, resident at Asouan. He landed with me, and on seeing the ruins, assured me that he knew of some exactly similar in appearance, but much finer, at a place called *Badouka*, twelve days’ journey beyond Sennaar, and six hours (about twelve miles) east of the Blue Nile. He had frequently been to Abyssinia by land.”

This is pretty clear, and if confirmed would carry the Egyptians close to the borders of Abyssinia. I am afraid we have no evidence for carrying them further. The ruins of Axam are doubtless of a much more recent period, belonging either to the Greek or medieval period of Abyssinian history. Van Heeren hints otherwise, but he does not assign any tangible grounds for his opinions.

JAMES TALBOT.

<sup>b</sup> The mere fact of worked stone-work being found in such a latitude is sufficient to excite our curiosity.

## Original Documents

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AMONG indirect evidences of the state of English society in the middle ages, few are more valuable than those manuscript treatises prescribing forms for the preparation of deeds and the composition of letters, which are preserved in our public libraries. They cast the same light upon the nature of epistolary intercourse at various periods that the *Registrum Brevium* sheds upon the formulæ of legal processes during early times, and, happily, many private letters, written between the thirteenth and fifteenth centuries, which have descended to us, prove that these forms, however strange some may appear, were, generally, well adapted to the social exigencies of the periods at which they were compiled.

These treatises on dictation are frequently confined to an enumeration of the ceremonial phrases for commencing and ending letters to persons of various ranks, but in numerous cases the authors have gone more deeply into the subject, and supplied entire epistles, which, *mutatis mutandis*, might be at once adopted and copied by the scribe of an earl or an esquire. As may be readily imagined such compositions refer chiefly to those petty cares and vexations of human existence which are not peculiar to any age, they include solicitations for preferment, for protection, for loans of money, these are their chief features, but as they were prepared for unlettered times, when the most ordinary principles of composition were unknown to any but the clergy, the authors occasionally descended to the humblest affairs of life, and prescribed the terms in which a farmer should ask the loan of his neighbour's plough or cart. It may be observed, however, that there are no forms of amatory declaration provided, although an Iago of the thirteenth or fourteenth century is taught how to intimate to her injured lord the supposed perjury of any contemporary Desdemona.

I select from a manuscript which has recently fallen under my notice, three forms presenting very characteristic features. The first is an application by an imaginary earl of Gloucester

to his vintner, for wine on credit. The noble wisely reminds the tradesman that he had been often indebted to him, and had always fully paid him at the appointed time; therefore he the more confidently relies on him in his present urgent necessity, and earnestly begs he will let him have five tuns of wine, viz, two of Gascony, and three of Anjou, each at the price of twenty shillings, until Palm Sunday, assuring him that the money will be duly paid at the day named, and begging that he will so conduct himself in this matter that he may be entitled to the earl's thanks.

*Comes mandat creditori suo ut mittat sibi vinum.*

A. comes Glovernie dilecto sibi A. vinetario de C. salutem et dilectionem. Quum quicquid vobis de vino creditorio multociens debuimus, ad diem vestrum semper plenarie persolvimus, et nichil est in reragio, audacius in hoc stanti negotio confugimus attentius rogantes quatinus v. dolea vini, s. duo Gasconiensis et tria Andegavense, quodlibet ad pretium xx. s. usque ad Pasca floridum nobis acomodetis. Scituri quod denarios vestros ad diem nominatum omni occasione et dilacione remota persolvemus: tantum ergo faciat ut vobis ad gratiarum teneamur acciones. Valete.

The form prescribed for the vintner's answer to this communication, reciting the earl's request, and the fact that he had always paid his bills, concludes, "at present I consent to your entreaty, and accommodate you with five tuns, trusting that at the day named you will pay me my debt, according to your custom." But if the customer, on the other hand, was a bad paymaster, the tradesman is advised, the recital being preserved, to make this significant variation in the concluding terms of his epistle; "I trust you with the five tuns demanded, particularly requesting that you will pay me the old debt which is in arrear, together with this new debt, at the said day."

In the next example the same imaginary earl writes to his woollen-draper in London: premising that he scarcely deserves credit, he begs that he may be trusted with twenty ells of scarlet, as many of *pers*, or blue cloth, and an equal quantity of another, at as low a price as possible, until Easter-close, "without a pledge, if you please," but, as he seems to have entertained a suspicion that the tradesman would like secu-

erty, he prudently sends by the bearer ten gold rings and ten silver cups, substantial gages of his intention to pay. The conclusion of the epistle is curious, the earl begs his woollen draper "so to do that he may return unto him, as his friend and creditor, thanks and honour with his money." It was a very common practice in the times in which this formula was prepared, the reign of Henry the Third, to obtain goods on deposits of jewellery or plate, and when we recollect that the king himself was more than once reduced to the same strait, there is no room to suppose that the author of this "complete letter writer" of the thirteenth century has in the least degree attributed to his imaginary earl a procedure derogatory to his position, or opposed to the manners of his age.

"B Comes Glovernie dilecto sibi A Pannario Lond salu tem et dilectionis affectum. Quamvis merita nostra non exigant (vel non processerunt) tamen de liberalitate vestra confidimus (ad vos in hoc instanti negocio confugimus) rogans at tencius quatinus xx ulnas de scarleta rubea et totidem de perso et totidem de minueto ad rationabile forum vel precium prout sustinere poteritis usque ad Clausum Pasca, absque pig nore si vobis placuerit, mihi acomodetis, vel super x anulos aureos et x ciphos argenteos quos vobis transmittimus. Sci atis enim pro vero quod ad diem prefixum omni occasione remota vobis bene persolvemus. Tantum ergo facitis ut vobis tanquam familiari et creditori nostro grates et honores cum denarius vestris referamus. Valete."

The following evasive letter suggests a very simple condition of society, for excepting in times when news travelled slowly the excuse proposed would scarcely have been generally apt. A fur dealer is advised to reply to a friend who had asked him to purchase furs that a sudden fire had destroyed all his means, and that he could find no one to trust him since

"Dilecto amico &c literas vestras nuper accepi in quibus me petistis ut ego vos penulas et fururas perquirerem, quod libenter fecissem, sed ignis nuper superveniens totam pecuniam meam redegit in cinerem. Unde vobis mittere non potui quod non habui, nec creditores inveni qui aliquid mihi cre derent post incendium. dubitaverunt enim perdere totum quod mihi acomodarent. Precor igitur ne moleste feratis quod petita vobis non misi cum sciatis causam impedimenti. Valete."

## Archaeological Intelligence

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### ROMAN PERIOD

THE following notices of coins recently found in Essex, and at present in the cabinet of the Hon R C Neville may assist in deciding the tribes by whom the inepigraphical coins of Britain were fabricated

1 Ancient British coin

Ob plain slightly indented in part

R rude imitation of a chariot with a driver, under the chariot is a wounded man

*Electrum* 91 1 grs Found at Hadstock in Essex

Coins of this class and in this metal are not uncommon Eight of the same character are in the national cabinet Ruding pl 1 fig 1—6 gives six of these coins with a similar convex projection in front, but without any indication of the places where they were discovered One of the specimens in the British Museum was found at Herne in Surrey, another in Kent

2 Ob rude horse gradient to the right above and below a O

R horse gradient to the left, AR 1 7 6 grs found at Chesterford



						NO OF COINS
Julian	-	-	-	-	-	3
Valentinian, the Younger	-	-	-	-	-	2
Theodosius	-	-	-	-	-	6
——— Maximus	-	-	-	-	-	16
Valentinian, Elder	-	-	-	-	-	3
Valens	-	-	-	-	-	7
Faustina	-	-	-	-	-	7
Arcadius	-	-	-	-	-	1*
						—
						45

We are indebted to Mr Jabez Allies for the following interesting account of discoveries recently made at Droitwich, which have supplied ample evidence of a Roman settlement in that locality supposed to have been the British town *Salinæ*, in the country of the Dobun.

"In pursuing my further researches relative to the Roman occupation of various parts of Worcestershire, I was anxious to discover evidences of such occupation at Droitwich, the *Salinæ*, or supposed *Salinæ*, of the ancients. In addition to the Roman urn found there during the excavation for the foundations of Mr Ellins's salt works, the particulars of which I communicated on a former occasion\*, a fine Roman tessellated pavement has since been discovered about eight inches beneath the surface, in Bays Meadow, on the northern bank of the river Salwarp, close to the town of Droitwich, and on the northern limb of the Stoke Prior branch of the Wolverhampton, Worcester, and Oxford railway, being near the spot where that branch joins the main line.

"This branch, on entering Droitwich from Stoke Prior, passes at the back of Mr Ellins's salt works, and crossing the Worcester and Birmingham turnpike road by means of a viaduct, runs along the ridge called 'The Vines' which lies below Doderhill church, and proceeds to a point a little beyond Woods salt works, where it is divided into two parts, a little further on, upon the northern limb of it, is the spot where the tessellated pavement was found.

"A large portion of the pavement has been presented to the Museum of the Worcestershire Natural History Society, by the gentlemen acting officially upon the line. The Rev William Lea, of Droitwich, invited me to the spot on the 3rd of April inst, where I had the satisfaction of examining the pavement, and of witnessing its removal. It measured about three yards long and two yards and a half broad, (but there may have been more of it on each side of the cutting,) and it was curiously ornamented in compartments with various interlaced figures, formed of white, red, and blue coloured stones or tesserae, a little larger than dice. The meadow was formerly a ploughed field, and the pavement lay at the bottom between two plough lands, and the plough must for centuries have passed over the pave-

\* See *Archæological Journal* vol. iv. p. 73.

ment, within a few inches of it. The cement in which the pavement was set is extremely fragile, and probably the constant action of moisture and drought which continued for so long a period in the hollow between the two lands, materially tended to render it so. At a few yards distance, towards the east, fragments of a similar pavement were dug up, of which I have sent specimens for inspection. These were found much better cemented together than the former, owing perhaps to their having been in a drier situation, under one of the lands. The tesserae of one specimen are much smaller than any of the rest. Whether the white and blue tesserae are composed of natural stone or artificial, I cannot pretend to determine; the red ones evidently are bits of brick. If they are natural, the white may be oolite, and the blue, probably, are lias. If artificial, the white may have been made of either macerated oolite, or of a species of fuller's earth called "walker's clay<sup>b</sup>," which is found in some places in this county; but I am at a loss to guess of what material the blue may have been made, unless it were macerated lias.

"There were red sand-stone foundations of a building at the spot, which appeared to have been of considerable extent, but we did not discover any Roman bricks. A small piece of the transparent talc (said to be the *lapis specularis* of the Romans) was found amongst these remains, but whether, as it has been conjectured, it was used in the windows of the building in question in the same manner as we now use glass, I cannot pretend to decide. I am informed that at a short distance from these foundations a layer of human bones, in a state of crumbling decay, was discovered. Various relics, such as iron spear-heads, a fibula, key, bronze pins, fragments of tile scored with lines, and of pottery of various kinds, usually found near sites of Roman occupation, including a portion of "Samian" ware, ornamented in relief, were found near these remains<sup>c</sup>. Amongst the earthenware, may be noticed a fragment of one of those singular flat vessels, formed of whitish clay, with a broad recurved margin, and a spout, frequently discovered with Roman remains<sup>d</sup>; also red pottery ornamented with chevrons, circles, and dots of white clay, in relief. A portion of a small vessel of red ware was found, resembling one preserved in the Museum at Worcester, which was found in one of the cists in the Roman burial-ground at Kempsey, and is figured in my "Antiquities of Worcestershire<sup>e</sup>." Another specimen, in my possession, was found with Roman remains during the formation of the Severn navigation lock, at Diglis, near Worcester. An ornamental bronze pin, double-pointed, like the nock of an arrow, and perforated at the other extremity, was found in the earth where the pavement lay<sup>f</sup>. A bronze pin was found amongst Roman relics,

a stamp near the spout. Representations of some found in London may be found in the *Archæologia*, vol. viii. pl. x., vol. xii. pl. li.

<sup>b</sup> Plate ii. fig 20 p. 17.

<sup>c</sup> This may possibly have been the acus of some kind of fibula. The pin found at

<sup>b</sup> "A walker, (Zwalcher, Dutch,) a fuller"—Bailey's Dict.

<sup>c</sup> A considerable number of these remains, with specimens of the tessellated pavement, were kindly sent by the Rev. William Lea, of Droitwich, and Mr. Allies. These vessels are usually marked with

during the demolition of the Castle Hill at Worcester, resembling this in its bifid point, but the head, which is not perforated, is formed of stone or vitrified paste

' A large number of Roman brass coins have been found all along the line at Droitwich some previously to, and others during the cuttings, particularly in "Bays Meadow, and in that part called "The Vines" which is a high ridge on the northern side of the river Salwarp, well exposed to the sun, and very suitable for a vineyard<sup>a</sup> possibly it may have been so used even by the Romans, or in later times by the brethren of the priory of St Augustine in Wich, or Doderhill or by the prior and convent of Worcester, who possessed considerable property there<sup>b</sup>

"The Roman coins which have been found at Droitwich amount to a considerable number I have seen about fifty in the hands of different persons, and among them were brass coins of Hadrian, Gallienus, Claudius II, several of Carausius and Constantius I have also examined a collection belonging to a gentleman late of Droitwich, now resident at Worcester, which includes coins of Maximian Carausius, Constantius, Licinius, Constantine Crispus Magnentius, Valens, and Gratian, and about sixteen others which I cannot decipher He states that most of them were from time to time found at 'The Vines, when that part was used as gardens And it may be remarked that on the side of an elevation called 'Pigeon House Hill, by Longbridge, at the north end of Bromsgrove Lickey, which is on or near the supposed line of the Upper Saltway from Droitwich to Birmingham, seventeen Roman coins were found now in the possession of the same gentleman and I have identified the following Claudius II, Dioclesian Maximian, Constantius, Constantine, and one on which may be read, Constantinopolis

' From all these facts we now have abundant evidence of Roman occupation at Droitwich, which heretofore had been only matter of conjecture Dr Nash remarks in his account of Droitwich 'This town was probably known to the Romans In the Map published by Mr Bertram of Copenhagen, and prefixed to the 'Britannicarum gentium historiae antiquae scriptores,' it is noticed by the name of *Salinae*, though some imagine the *Salinae* of the ancients means Sandy, or Salndy, in Bedfordshire, or perhaps some of the Lancashire or Cheshire Wiches<sup>1</sup>

' The question remains for investigation, whether the salt springs at Droitwich were known to, and worked by, the ancient Britons Although we have not as yet found any relics in proof that they were, yet it may be

Castle Hill is figured in Mr Allen's Antiquities p 84

<sup>a</sup> It is stated, that formerly it had several terraces running along it one above another

<sup>b</sup> There are a great many fields and other places in Worcestershire called by the name of vineyard and it has been supposed by some writers that the Romans planted vineyards in Britain See Dr

Nash's notice of the above mentioned place called the Vines in his History of Worcestershire vol 1 p 307 The subject of the culture of the vine in Britain is discussed at length in the papers by Pegge and Daines Barrington Archaeologia vol 1 p 321 vol 11 p 67

<sup>1</sup> History of Worcestershire, vol 1 p 302

safely concluded in the affirmative, as the upper and lower Salt-way ran from Droitwich towards the extremities of the kingdom, and they are generally admitted to have been British<sup>k</sup>.

"At the south end of the tunnel of the Wolverhampton, Worcester, and Oxford railway, at Rainbow Hill, close by Worcester, portions of lead and wood, which apparently had formed a little reliquary or chest, were lately found by the excavators in a mass of earth, which fell down into the excavation. This box is said to have lain about eight or ten feet deep in the earth. It measured, taking the largest piece of lead as a guide, twelve inches long, and seven inches broad; it may, however, be questionable whether the smaller plate of lead was an end piece or a plate at the top of the box. Its length exactly corresponds with the breadth of the largest piece. The box possibly may have been the depository of a heart. The lead is perforated with an immense quantity of nails, by which it was attached to the wooden box, the thickness of which was considerable. A few days after the workmen had brought me the remains of the box, one of them furnished me with a silver coin of Queen Mary, found, as he stated, in the mass of earth which had fallen down with the box: there is, however, no evidence that the box and the coin are of the same age."

Repeated enquiries have subsequently been made by Mr. Allies, but without result, in order to ascertain whether any coins or other valuable objects had been found by the workmen in this little chest, and secretly sold. It may deserve notice that the Saxon coins and ornaments discovered in Cuerdale, as also the collection of coins of the Conqueror, found at Beaworth, Hants, had been deposited in small leaden cists. Several instances might be cited of the interment of a human heart in such a receptacle, in mediæval times, and similar sepulchral deposits, of more remote antiquity, have been found in England. A cubical leaden cist, measuring eighteen inches square, was discovered in the parish of Donnington, Sussex, during the formation of the canal between the river Arun and Portsmouth. Within it was found enclosed a glass vessel, containing bones and ashes. Interments of an analogous character have been noticed in the north-western parts of France.

#### PERIOD OF GOTHIC ART.

The brass matrix of the curious seal here represented is in the possession of a lady at Darlington, and is supposed to have been found near Piercebridge, in the vicinity of that town. It is a good example of the custom which long prevailed, of adopting as devices on personal seals the instruments of the owners' craft. In this particular in-



<sup>k</sup> See Mr. Hatcher's Observations on the Salt-ways, in his Commentary on Richard of Cirencester, p. 116, and the

Introduction to the Beauties of England, p. 61.

stance a farrier displays a horse shoe, hammer, and nails, the legend being

"S' Radul' ffararschal d' Ebbeshe d' Durme"

i e "the seal of Ralph the furrier of the bishopric of Durham" We are indebted to Mr Hylton Longstaffe, of Darlington, for an impression and drawing of this interesting object

Among impressions of medieval seals which have been recently forwarded to the Committee for inspection, may be noticed one of a brass seal of the fifteenth century, found in the wall of Fordington church, Dorsetshire, and now in the possession of H J Moule, Esq, of Corpus Christi College, Cambridge It is in the shape of a shield, and the devices on it are a quatrefoil within a circle, in chief, the letters I N L I An impression of a brass seal of very rude character, but apparently also of the fifteenth century, has been sent with the preceding by C R Manning, Esq, of the same college, it is now in his possession, and was found, August, 1846 at Diss in Norfolk It represents St John the Baptist, having on one side a palm branch on the other an Agnus Dei, on what appears to be intended for a raised nimbus, the legend being \* ECCE AGNVS DEI Mr Manning supposes that the letters I N L I on Mr Moule's seal may be cabalistic

Mr Robert Fitch FGS, of Norwich, has forwarded an impression of a massive gold seal recently found at Sprowston near that city, and now in his cabinet Within an oval is a shield bearing two dolphins respecting each other, in chief, three escallop shells It may be referred to the seventeenth century

Mr T W King, Rouge Dragon, observes, with reference to this seal, that he has found the coat sketched, without any name being annexed, among a collection of Norfolk arms the colours are *or* two dolphins &c sable, on a chief *gules* three escallops *argent*

The Rev George H Dishwood, of Stow Bardolph, has communicated an impression from a circular brass matrix, found at Lynn, in Norfolk, during the last year, and now in the possession of Mr Valentine, of that place It exhibits a scutcheon of the arms of Fitzwalter, a fess between two chevrons, on the fess an annulet The scutcheon is surmounted by a helm with lambrequins and the crest, a talbot's head with the following legend, † Sígillū d'nī 'wā'ti fītzwaut' Mr Dashwood supposes this to have been the seal of the last Sir Walter, lord Fitzwalter, a distinguished leader in the wars of Henry V He died about A D 1432, and the honours and possessions passed into the Radcliffe family<sup>1</sup>

Another interesting example of the use of an antique intaglio as a *secretum*, or privy seal<sup>m</sup>, was submitted to the inspection of the Society, at one of the monthly meetings, by the obliging permission of Mr Allingham, of Reigate It is a gold signet ring, set with a cornelian, the device being

<sup>1</sup> Dugdale's Bar, vol 1 p 221 Blomefield's Norfolk vol 1 p 9 ed t 1805

<sup>m</sup> See a notice of antique gems used in

this manner, Archæol Journal, vol. III. p 76

*Mars gradivus*, enclosed by a rim of gold, inscribed with the letters **✠ AND NO. (?)** The workmanship of the ring appears to be of the fourteenth century. Mr. Allingham stated that it had been purchased by him from a person who had found it in an old pasture, ploughed up not long since, between the town of Reigate, and Linkfield Street. The figure of Mars upon an antique intaglio was regarded during the middle ages as gifted with talismanic virtues, and it is mentioned both in the curious treatise "*de sculpturis lapidum*," and the early printed book, entitled *Techel*, which treats of the properties of precious stones and intaglios, called "*pierres de Israël*," given by Mr. Wright in his curious notice of medieval antiquarian excavations. It is affirmed that "*la pierre de la planette qui est appelée Mars, fait victoire et delivre des causes adverses et contraires*."

A singular bronze matrix of the thirteenth century, was exhibited by Mr. Joseph Burt, of the chapter house, Westminster. It is the personal seal of an ecclesiastic; the matrix is formed like a heater-shaped shield, inscribed thus around the verge,—**✠ s'ALEXANDRI DE ASTELEYA CL'ICI**. In the field of the scutcheon appear the Virgin and infant Saviour, with an ecclesiastic kneeling, and the words **AVE MARIA**.

Mr. C. J. Palmer, local secretary for Yarmouth, has communicated a notice of the discovery of a piscina, sedilia, and aumbries, in the south aisle of the chancel of St Nicholas' church, Great Yarmouth, which is now in course of restoration, under the superintendence of Mr. Hakewill. These remains had been partially bricked up, and covered with repeated and very thick coats of whitewash. Mr. Palmer observes that "the Rev. Henry Mackenzie, minister of the parish, who takes great interest in the restoration of this noble church, caused the brick-work to be removed, when a painting under the fourth arch was discovered. By carefully removing the whitewash with a penknife, all the stone-work of the sedilia was found to be coloured, and it is probable that other paintings remain on these walls, but it is difficult to remove the whitewash without injuring them." These remains are early Decorated. Mr. Palmer states also, that on removing "the alderman's gallery," in the south aisle of the same church, the remains of a tomb, with a piscina on both sides, were discovered. It is recessed beneath an ogee arch, formerly richly crocketed, the mouldings still bearing traces of gilding and colour. From the fact that a shield of arms, of which all that can be made out is that it is a bend over a quartered coat, occurs within a quatrefoil in the apex of the arch, it has been conjectured that this may be the tomb of Sir John Fastolfe, of Caister, knight, who was a great benefactor to the church, and is known to have been interred within it. Mr. Palmer promises further notices of the ancient details of this interesting edifice.

The Viscount Downe has presented to the collection of the Institute rubbings of two brasses in Great Bookham church, Surrey; his lordship communicated at the same time the following notes relative to that edifice.

"Three brasses remain, two in the south aisle, one under a pew, to Robert

Shiers, of the Inner Temple, 1668 of which, on account of the pew, a rubbing cannot be obtained

"The other to Henry and Elizabeth Slyfield, with male and female figures, and those of the six sons and four daughters, three shields, and the inscription

'Here lieth buried Henry Slyfield Esq and Elizabeth his wife who was the daughter of Richard Buckfeld citizen of London. The said Henry was of the age of 56 years, and deceased Anno Dni 1598 and had issue by his wife six sons and four daughters'

"There are also twenty eight lines on a brass plate against the wall recounting the virtues of Edmund Slyfield, who died 1590, but no 'effigies' The Slyfield family lived at Slyfield place, at the northern extremity of the parish now a farm house

"Henry, who died as above mentioned in 1598, seems, according to Manning and Bray's History, to have been the last but one of the family who possessed the manor and house of Slyfield. Edmund Slyfield (probably his son) sold all the estates to Henry Breton, who sold them again to G Shiers, who died 1642

'The third brass is in the chancel, a female figure, with this legend

'Hic jacet Elizabeth nup ux Thome Slyfeld ac quonda ux Georgii Bicknes armig<sup>r</sup>. filie Edmardi Sicut John milit<sup>r</sup> qui obiit xxiij<sup>o</sup> die mes Augusti A<sup>o</sup> Dni m<sup>o</sup> lvi<sup>o</sup> xxxij<sup>o</sup>'

"On the east wall of the chancel is an inscription on stone, in excellent preservation"

'HÆC DOMUS ABBATE FUERAT CONSTRUCTA IOHANNE DE RUTHERWYKA DECUS OR SANCTI NICHOLAI ANNO MILLENO TRICENO BISQ VICEÑO PRIMO Xpc EI PARET HINC SEDEM REQUIET

'A similar inscription exists in Egham church, in this county, on the north wall of the chancel, in similar characters

HÆC DOMUS EFFICITUR BAPTISTÆ LAUDE JOHANNIS,  
BIS DECA SEPTENIS TRECENTIS MILLE SUB ANNIS  
CHRISTI QUEM STATUIT ABBAS EX CORDE JOHANNES  
DE RUTHERWYKA PER TERRAS DICTUS ET AMPNES.

"I copy this latter from Manning and Bray's History of Surrey, as I have no rubbing of it, and it is some years since I saw it In the above mentioned history it is stated as 'remarkable that neither the church of Egham nor that of Great Bookham are mentioned in the Leiger Book of Chertsey amongst the good acts of this abbot, though the inscriptions imply that he built the chancels at least, if not the whole of the churches, and works of much less consequence are particularly specified'

"Egham church has been if I mistake not rebuilt In Great Bookham church the chancel is apparently more recent than the nave, which has on

\* A facsimile of this curious inscription commemorative of the building of the chancel by John de Rutherwyke, abbot of Chertsey, A.D 1341, has been given in the

Archæologia, vol xiii pl. 25 See also Manning and Bray Hist. of Surrey vol. ii. p 695

» Vol. iii. p 258

its south side massive square edged round arches on massive Norman pillars and pointed massive arches on the north. It is probable, therefore, that the 'domus' in the inscription only refers to the chancel.

At the time of the Domesday Survey the manor of Bookham belonged to Chertsey abbey, in Edward VIth's time it was granted to William Lord Howard (son of Thomas, second duke of Norfolk) created Lord Howard of Effingham by Queen Mary.

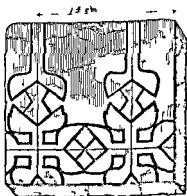
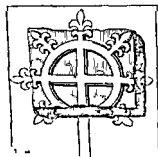
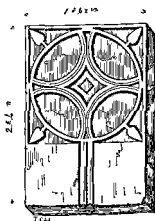
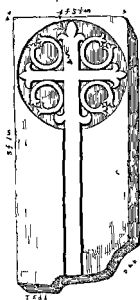
With reference to Dr Plumpton's notice of the ancient grave stones found in Birkwell church, Derbyshire (Archæological Journal, vol. 11 p. 37) Mr Fradgley, of Uttoxeter, writes — 'I am induced to send drawings of a few of similar character, discovered about twenty five miles from that place in the adjoining county of Stafford. In the year 1812 I was employed to superintend the taking down and rebuilding of the upper part of the tower, and the whole of the wall of the south aisle of Hanbury church. The tower had been struck by lightning, and much shaken, about ninety years before, the aisle wall had fallen into a dangerous state, owing probably to the old but culpable practice of digging graves close to the building by which the foundations were set at liberty. On removing this wall the crosses shewn in the accompanying drawings were found, not reared vertically, and hid by the plastering and whitewash, but laid horizontally in the wall, forming bond stones to the rest of the work. The church has evidently been built at different periods, but the wall in question was late Perpendicular, with square headed windows. These slabs are in general in a good state of preservation and one of them is curious from the circumstance of its never having been finished by the masons, the outlines of the pattern being merely strongly incised and in a few instances only cut away or relieved, as shewn in the last drawing. When the church wall was rebuilt these crosses were placed against its inside, as pinelling, forming a back ground to the stone font, which is Early English. The old walls of the aisle were originally diapered in colours, but what with age plaster, and whitewash, the design was so obliterated as to prevent the possibility of copying it.

Mr Fradgley supposes that the presence of these relics may be accounted for by the fact that a nunnery once stood in the immediate vicinity of the church. It is however obvious, from the character of the incised slabs, which are here figured, that they cannot be attributed to an earlier date than the latter half of the thirteenth century, whereas the nunnery referred to is said to have been founded in the seventh century, by Ethelred, king of Mercia and was destroyed two centuries later by the Danes, and not subsequently rebuilt. (See woodcuts, next page.)

Dr Bromet submitted to the Committee the following communication from the Rev John Stacey vicar of Workop.

'In reply to your communication of May 20th, I beg to state that I am sorry to say that during the repairs of our church very little of archæological interest has been discovered. This I confess, has turned out much to my disappointment, as I had hoped that upon the removal of the pewing &c





something of the kind worthy of notice might have been discovered. I may, however, perhaps, mention one or two trifling things which have come to light. In opening the ground near the foundation of the northern tower pier, in order to put in concrete, the fragments of several figures were found... They appear to have formed part of a group, as I should conceive of the *salutation*, the head of the Virgin being met with, and the figure of an angel. The latter nearly perfect, with the exception of the head and arms, the drapery in a very fine and beautiful style, apparently of the Decorated period. These fragments retain some portions of red paint upon them. I also observed the other day in pulling down the wall of the south aisle, a portion of an incised coffin lid, which had been built in. It represented a cross, on the sides of the shaft of which were represented a sword and dagger. With these exceptions I have not observed any thing worthy of notice (though I have been on the look out for such objects) with which I was not acquainted before, and which were not obvious, but should any thing in this line be further discovered I shall be most happy to communicate it to you."

A plaster cast of the diminutive monumental figure of a knight, in the church of Mappowder, co. Dorset, has been presented to the museum of the Institute by the Rev. Charles W. Bingham, of Bingham's Melcombe. Mr. Bingham forwarded with it the following remarks:—

"I need not accompany it with any details, as allusion has been so lately made to it in an able paper in a recent number of the *Journal* (vol. iii. pp. 234—239) on a similar effigy in the church of Horsted Keynes, in the county of Sussex.

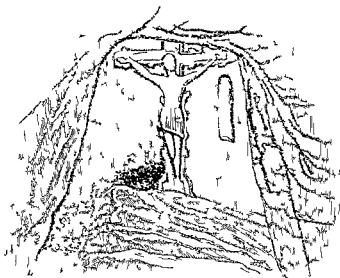
"I cannot, however, forbear from mentioning that I consider myself, archaeologically speaking, to have been peculiarly fortunate in having been permitted to aid in the restoration and preservation of both these very interesting remains of antiquity.

"When appointed for a short period, in the year 1838, to the curacy of Horsted Keynes, I found the little knight there in a sad state of neglect and peril. He was thrown aside amongst a variety of lumber under the tower of the church, and perhaps would have sustained still more damage than he had but for the abundant coats of whitewash which he had received. I instantly freed him from his prison, and, after carefully cleaning, caused him to be fixed in the niche in the chancel, which I am glad to find the author of the paper in the *Journal* agrees with myself in supposing to have been his original position. *Requiescat in pace*. I would just remark, in passing, that there were evident traces of ancient colour on some parts of his armour, which the author of the paper seems to have been unable fully to make out.

"On my attention being called to the existence of this other little effigy, in Mappowder church, I immediately paid him a visit, and found him, still apparently in his original niche indeed, but much mutilated, the head being severed from the body, and a portion of the mattress broken away. Through the kindness of the rector, the Rev. J. B. Allen, I have been permitted to

have him also repared, cleaned, and restored during which operation the cast I now forward was made, and is of course perfectly accurate. On this effigy also there were a few traces of ancient colour. Whilst I am writing, I would venture to draw your attention to the seal which I had hoped to have had an opportunity of again exhibiting to the Institute next week, and which is engraved in the title page of the Institute's Winchester book. There can be no doubt that it is the seal of Wykeham, as archdeacon of Lincoln, though the artist has scarcely made it so clear as it even yet remains. I remember, however, when it was more perfect. My reason for stating this is, because it contradicts 'the Report of Robert Glover, Somerset Herald' quoted in Lowth's List, p. 10 (note), who asserts that 'Before he was Bishoppe, when as yet he was archdeacon of Lincoln he sealed but with one cheveron in his armes between three roses' but after when he was advanced to the bishoppicke he sealed with two cheverons between three roses. The latter part of the inscription of the seal, bearing the double chevron, is evidently *INCOLNIEN*.'

We are indebted to Mr W. Bernhard Smith for the sketch of a crucifix existing in a cavern in Derbyshire probably the dwelling of an anchorite or a place of pilgrimage, and one of the very few objects of the kind which have escaped the zeal of iconoclasts. Mr Smith gives the following account of this interesting relic which is not easy of access and appears to have been unnoticed. 'The crucifix, which is about four feet high, is sculptured in bold relief in the red grit rock composing a small cave in the side of a hill called Carcliff Tor near Rowsley, a little miserable village, not far

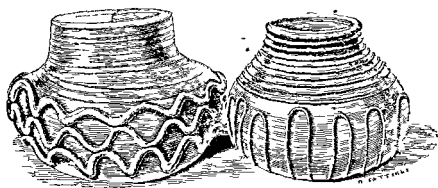


Crucifix Carcliff Tor. De Bopsh. e.

from Haddon Hall. It is in a recess on the right side of the cave as you enter it, and close to it is a rude niche, perhaps to hold a lamp. The fea

tures of the effigy are defaced, and both the legs have been broken below the knees; otherwise it is in good preservation." The cross, as shewn in the annexed representation, is of the fashion heraldically termed *ragulé*, which is not of common occurrence. Another example exists in the church of Bredon, Gloucestershire, of which a representation has been given in a former volume of this Journal.

In the course of some alterations made by the bishop of Oxford in the beginning of the present year, in front of the gateway of the episcopal palace at Cuddesden, the workmen, while digging for making a new carriage-way, discovered several human skeletons at the depth of between two and three feet from the surface. On further examination it was found that the skeletons were arranged in a circle, the heads outwards, lying on their faces, and with their legs crossed. They were in a high state of preservation. Near them were found several highly curious and interesting objects, but which appear to belong to different periods. Among them were two sword blades, but in such a state of decay as to offer no distinctive charac-

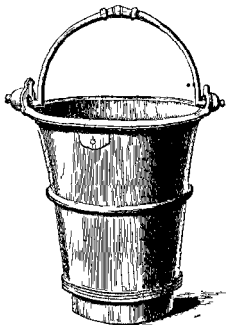


GLASS VASES

ter. The other articles (which are here represented) were:—two small glass vases; they are of a very pale blue transparent glass, the surface of which has become iridescent from decomposition, and this in the larger one gives it a streaky appearance. The larger vase is 3 inches deep by  $5\frac{1}{2}$  in diameter, and is ornamented on the sides with three waved lines touching at the projections; underneath is a figure much resembling the cusping of a circular window. The other vase is  $4\frac{3}{4}$  in. in diameter. The pattern on both is produced by thick threads of glass applied to the surface while melted. A vessel of bronze, the lower part of which appears

\* Archæol. Journal, vol. iv. p. 91. This type of the cross does not appear to have

been particularized by M. Didron, in his *Iconographie Chrétienne*



to have been intended to fit into a trivet or stand over the fire it is in excellent preservation and is as sharp and perfect as when new except that it has had a crack in the rim and a small piece of copper neatly rivetted on it Its depth outside is 9 in inside  $8\frac{1}{2}$  diameter top  $8\frac{5}{8}$  outside  $7\frac{1}{2}$  inside bottom outside 5 inches This vessel bears resemblance in form to the *stupa* or holy water stoup such as was used in churches during the fourteenth or fifteenth century — A piece of ornamental bronze set with carbuncles or rubies and which had been gilt but is in too imperfect a state to determine what its use had been With these was also found a seal ring which appears to be of later date than the rest It is of brass, the impress is an oblong octagon the device is the word *Par* with a crown above, and a heart and palm branches below The whole of these are carefully preserved by his lordship at the palace where by his kind permission the drawings were made from which the annexed representations have been executed



It is a question of interest to what period the curious glass vases found at Cuddesden may properly be assigned Some persons

have been inclined to consider them medieval, possibly of as late a date as the fourteenth century. The position, however, of the skeletons, laid indiscriminately, appears to indicate a much earlier age, and vases of similar form, resembling these likewise in the mode by which they are ornamented, have repeatedly been found with interments assigned to the Anglo-Roman, or early Saxon period. It may deserve notice that in these instances iron weapons, ornaments set with garnets, and a pair of glass vases have mostly been found, not invariably of the same shape or fashion, with occasionally the remains of vessels of bronze, having handles, dissimilar indeed in form to the *situla* found at Cuddesden, but apparently, like that, destined for some domestic purpose. The pair of globular glass vases, found in one of the tumuli, called *Dane's Banks*, on *Chartham downs*, near *Canterbury*, may especially be noticed; in another tumulus in Kent another pair was found, of the same form, but without superficial ornament; and two glass vases were likewise disinterred in a tumulus in Derbyshire. All these examples, judging by the objects found with them, appear to be of the same period\*. In a tumulus near *Salisbury* a pair of glass vases were found, with an iron sword and other weapons, and ornaments of the same character as those found with the interments above mentioned\*. A globular vessel of glass, ornamented externally with letters in relief, was also found in the parish of *Mildenhall*, in *Suffolk*†. Curious glass vessels, apparently drinking cups, have also been occasionally discovered, ornamented like the Cuddesden vases, with threads of glass attached to their surface, when in a molten state, forming spiral, wavy, and zig-zag lines in relief, or converging towards the centre of the bottom of the vase. Such a vessel, shaped like a bell, was discovered in *Minster church-yard*, in the *Isle of Thanet*, placed on the skull of a skeleton, the mouth downwards; another of very singular form, was found in a similar position, at *Castle Eden*, *Durham*, and a third, of conical shape, ornamented with spiral and wavy lines in relief, was found with human remains and weapons at *Denton*, *Buckinghamshire*‡. A careful comparison of these facts appears to justify the conjecture that the vessels here represented may be attributed to the Saxon period, and be assigned to as early a date, possibly, as the fifth or sixth century, whilst to subsequent occupants of the spot are to be attributed relics of a later age, such as the ring, which is probably of the fifteenth century.

It may be in the recollection of our readers, and deserves to be again noted in reference to this discovery at Cuddesden, that the Roman villa at *Wheatley*, opened under the direction of the present Dean of Westminster and Dr. Bromet§, in the autumn of 1845, is situated about half a mile from the palace: the village of *Holton*¶, where other Roman remains have been found, is not more than two miles distant. The Roman road described by Professor Hussey\*\* passes within about the same distance.

\* See Douglas' *Nenia*, pl. v, xvi, xvii. *Archæol.*, vol. iii. p. 274.

† Hoare's *Ancient Wilts.*, vol. ii. p. 26.

‡ *Archæologia*, vol. xxv. p. 610.

§ Douglas' *Nenia*, pl. xvii. p. 71. *Archæologia*, vol. xv. pl. 37; and vol. x. pl. 18.

¶ *Archæol. Journal*, vol. ii. p. 350.

‡ *Ibid.*, vol. iii. p. 125; vol. iv. p. 74.

§ See his *Essay on the Roman road in the neighbourhood of Oxford*, read before the *Ashmolean Society*.

# NOTICE OF THE PROCEEDINGS AT THE MONTHLY MEETINGS OF THE ARCHAEOLOGICAL INSTITUTE

VARIOUS papers of considerable interest have been read at the Monthly Meetings held during the present season. At the last Meeting, of Friday, June 4th, a wish was very generally expressed that a detailed report of these communications and the remarks they elicited should be given in the Journal. Owing, however, to the difficulty of obtaining accurate notes of the proceedings at the earlier Meetings, and more especially of the conversations, and also to the press of other matter, it has been found impossible, at present, to publish more than a general account of the papers read at two of the Meetings. In a future number it is proposed to print an abstract of the proceedings on the other occasions.

On Friday, March 5th, the Marquis of Northampton in the chair, Professor Willis communicated his investigations on the 'Conventual buildings attached to the cathedral at Canterbury. He had given he said to the cathedral on a former occasion an entirely separate examination and he now proposed to extend his researches to the remains of the Benedictine monastery and its architectural history. The remains of the buildings were very numerous, but so involved and concealed for the most part in the gardens and private apartments of the canons, that they were not fully known and appreciated. He desired to acknowledge the kind and ample facilities that had been afforded him, and by which he had been enabled to make the survey which he now exhibited to the meeting. The ancient arrangements of the monastery are curiously elucidated by the drawing which is attached to the Psalter of Eadwin, now preserved in Trinity college, Cambridge. This drawing, or plan was engraved (not very perfectly) in the second volume of the *Vetusta Monumenta*, and was there conjectured to be meant for the monastery in question. It should be observed that no inscription remains on the drawing, to shew for what place it was intended. However, if any doubt could exist upon this point, the comparison of Eadwin's drawing (of which an enlarged copy was exhibited to the meeting) with his (the Professor's) survey of the existing remains, must remove all difficulty. The survey was purposely laid down upon the same scale as Eadwin's, and due allowance being made for the peculiarly conventional mode according to which the ancient drawing was framed, it would be shewn that the correspondence between the two was complete even to the proportional magnitudes in most cases. In fact, wherever Eadwin indicates a building, Norman remains of a building are still to be found, or a good reason to be shewn why a later building supplies its place. As Eadwin has written upon most of the buildings their names, we are thus enabled to appropriate securely each of the existing remains to their original purpose, and can thus investigate the arrangements of the monastery and interpret its history with peculiar facility. The Professor in the next place proceeded to follow out the investigation by taking each building of the monastery in turn. Here in the monk's drawing is the church of the

monastery;—here the outer walls and principal entrances;—here the chapter house, cloisters, refectory, dormitory, necessarium, kitchen, brew-house, bake-house, granary and infirmary;—here the prior's house, the apartments of the guests, the hall or refectory for guests, the cemetery and the castellum aquæ,—by far the most curious part of the whole drawing, because it informs us of the ingenious and admirable contrivances of the monks for the thorough supply of the whole monastery with water. The Norman gateway, the principal entrance to the monastery—represented in the drawing of the monk—still remains: and he did not know a more beautiful example, though somewhat altered in the upper story and disfigured by minor additions. The outer gate of the cemetery no longer exists. The cloisters in the drawing are Norman, though now Perpendicular, and with some traces of their Norman origin. The dormitory running from the cloisters was 145 feet by 80; and the Norman piers and vaults of the substructions, with some of the Norman windows above, still remain. In a private garden belonging to one of the canons is a Norman cloister, very little known, but a beautifully simple piece of architecture, more like an Italian church or one of Wren's or Inigo Jones's constructions,—and a curious example of the slight separation between the Romanesque and the style from which it was immediately derived. The necessarium (now the site of the houses of the minor canons) was 130 feet long, with fifty or more stone seats on each side, and a drain under each of the aisles. The place was most ingeniously drained and ventilated; for the monks were in advance of the rest of the world not only in learning, but in the conveniences and comforts of domestic life. Of the refectory, only two sides are at present standing; but traces exist of a fine octagon kitchen, of a brewhouse, bakehouse, granary and infirmary. The infirmary was a building complete in itself; having its own chapel, hall, refectory and necessarium. This was generally the case; and he would remark also in passing, that the whole establishment of the sick at Ely has been called the early church of the cathedral,—when, in truth, it was nothing more than the infirmary of the sick. Of the prior's house at Canterbury nearly every portion has been swept away except a cloister under the prior's chapel. This house was most ingeniously contrived to give the prior ready access and supervision over the principal parts of the monastery. Of the chambers of the guests various remains are found in different parts, as a Norman staircase and great hall near the entrance gateway, the cloister or locutory in another part, and a great hall near the east end of the church, for the more noble guests, which is now entire and converted into a residence for one of the canons. He would now examine the distribution of the water; and would first direct attention to the number of straggling lines running about the drawing of the monk; some green, some red, and some yellow. These were water-courses; for the drawing would appear to have been made to shew not so much the elevations of the monastery, as the machinery used for the distribution of the water. The canons of the cathedral are still supplied by wooden pipes from the reservoir in use when the drawing was made. This reservoir was about a mile



continued to the present time and may probably be referred to as early a period as the tenth century. The doges of Venice continued to use pendant metal bullæ until the suppression of that republic. The inconvenience attending the production of metal impressions must have naturally suggested the application of the die to a more plastic material,—hence the employment of wax. In this country, after the Conquest the matrices of seals were of metal—silver, brass, or lead—the latter from the facility of working it, was most commonly used in the twelfth and thirteenth centuries, and more especially by individuals of the middle class. The wax employed was of various colours and varied composition. In the earliest impressions of English seals it is generally, though not invariably white, and from some defect in its preparation, is usually found in a very friable and decayed state. Red and green then became the prevailing colours, and in the sixteenth and seventeenth centuries white was again generally used, particularly for the Great Seal and the seals of the several courts of law. Mr Turner then referred to numerous remarkable instances of the use during the middle ages of antique intaglios as seals, particularly as secret or privy seals. They were generally surrounded by medieval legends, which were often grotesquely inapplicable to the subject of the gems. As regarded the shape of medieval seals, Mr Turner remarked that the principal forms were circular or an acute oval shape (*vesica piscis*). ecclesiastical seals were generally, though not always of the latter form. There were of course numerous variations from these shapes, but it would not be worth while to enumerate them. In the twelfth and thirteenth centuries seals were for the most part oval in outline. In the fourteenth and fifteenth centuries circular forms were generally used. Viewing seals as applied to documents it was to be observed that it is perhaps from the early part of the thirteenth century that we must date the practice of impressing the seal upon the document itself instead of suspending it therefrom by silken threads or a slip of parchment. Strictly speaking the pendant seal belonged to documents intended to convey general notifications, to letters unclosed or patent, yet many anomalies are to be noticed in its use. Documents of a private nature were folded and the seal so impressed on the folds that the contents could not be attained without breaking the impression, and it might be remarked that a curious practice grew up during the fifteenth century of surrounding seals so impressed by a twisted band of straw, doubtless with a view to their better preservation. This fashion very prevalent during the time of Henry V, continued until the sixteenth century. After some general observations on the various devices which occur on seals before the introduction of heraldry, and on the artistic features of English medieval seals, Mr Turner concluded by remarking that the most characteristic distinction between English and foreign seals subsequent to the use of heraldic insignia was that the former were more architectural in their details, the latter more remarkable for extravagance of heraldic design.

The Rev Joseph Hunter observed, that in old seals two kinds of white wax were used—one of a finer kind was wax mixed with flour, and of

out of the town, and the original water course led from it to a circular building at the end of the beautiful Norman cloister to which he had already referred. This circular building has hitherto been called the baptistery but it really is nothing more than the *castellum aquæ* of the drawing, and on a minute examination he discovered, on clearing the rubble out, the hollow pillar in the centre (represented in the drawing) by which its cistern was supplied with water. He then proceeded to shew how the water was led from this central cistern to the monks' lavatory in the great cloister to the kitchens and other offices to the brew house, bake house infirmary necessaria, &c and concluded with a general review of the principles of arrangement of the entire establishment.

Friday, May 7th the Very Rev. the Dean of Hereford in the chair.

Mr. Turner made some remarks on the subject of seals. He said it naturally resolved itself into three simple divisions—the origin and antiquity of seals—the materials of which they were formed, as regards both matrix and impression—and their shape. As respects the antiquity of seals he referred briefly to the use of them among the Babylonians, Egyptians and Romans but thought that the origin of the pensile seal—the most important of the various shapes which this instrument has assumed in Europe—was to be recognised in the declining days of Roman power under the Byzantine emperors. The fashion passed from Constantinople to France, where pendant seals were employed by the kings of the first race. The use of the large seal then termed the “*authenticum*,” was even at that early period accompanied by that of a smaller called the “*secretum*.” The “*authenticum*” and “*secretum*” of the Frankish sovereigns were the primitive types of the Great Seal and Privy Seal introduced into England after the Conquest. It seemed possible that seals might have been occasionally employed in Saxon times, as that people must have been cognizant of their use in France, but it could not be asserted, on the authority of one or two supposed instances, that the practice was at all general. The Saxon charters to which were pendant the broad seals of Saxon kings mentioned in some of the letters of the Commissioners of Henry VIII. for the suppression of the religious houses, were probably monkish fabrications. Pendant seals, or “*bullæ*” as they were originally named, were of metal—gold, silver, or lead, they were struck from dies in the same manner as coins, and in the earliest periods had no reverses. Thus in their nature they were more analogous to coins or medals than to seals in the present acceptation of the term. The use of metal bullæ for the authentication of very solemn and important documents prevailed among secular princes from the times of the successors of Constantine to the days of our Henry VIII. Two remarkable examples of golden bullæ were still preserved in the chapter house at Westminster—one of the thirteenth century, pendant to the Dower Charter of Eleanor of Castile, consort of Edward I., the other, which has been attributed to Benvenuto Cellini is attached to the treaty of peace between Henry VIII. and Francis I. of France. The antiquity of papal bullæ, Mr. Turner observed, had been much disputed by antiquaries, their use, he believed,

continued to the present time, and may probably be referred to as early a period as the tenth century. The doges of Venice continued to use pendant metal bullæ until the suppression of that republic. The inconvenience attending the production of metal impressions must have naturally suggested the application of the die to a more plastic material,—hence the employment of wax. In this country, after the Conquest, the matrices of seals were of metal—silver, brass, or lead—the latter from the facility of working it, was most commonly used in the twelfth and thirteenth centuries, and more especially by individuals of the middle class. The wax employed was of various colours and varied composition. In the earliest impressions of English seals it is generally, though not invariably, white, and from some defect in its preparation, is usually found in a very friable and decayed state. Red and green then became the prevailing colours, and in the sixteenth and seventeenth centuries white was again generally used, particularly for the Great Seal and the seals of the several courts of law. Mr Turner then referred to numerous remarkable instances of the use, during the middle ages, of antique intaglios as seals, particularly as secret or privy seals. They were generally surrounded by mediæval legends, which were often grotesquely inapplicable to the subject of the gems. As regarded the shape of mediæval seals, Mr Turner remarked that the principal forms were circular or an acute oval shape (*vesica piscis*). ecclesiastical seals were generally, though not always of the latter form. There were of course, numerous variations from these shapes, but it would not be worth while to enumerate them. In the twelfth and thirteenth centuries seals were for the most part oval in outline. In the fourteenth and fifteenth centuries circular forms were generally used. Viewing seals as applied to documents, it was to be observed that it is perhaps from the early part of the thirteenth century that we must date the practice of impressing the seal upon the document itself instead of suspending it therefrom by silken threads or a slip of parchment. Strictly speaking the pendant seal belonged to documents intended to convey general notifications, to letters unclosed or patent, yet many anomalies are to be noticed in its use. Documents of a private nature were folded and the seal so impressed on the folds that the contents could not be attained without breaking the impression, and it might be remarked that a curious practice grew up during the fifteenth century of surrounding seals so impressed by a twisted band of straw, doubtless with a view to their better preservation. This fashion, very prevalent during the time of Henry V, continued until the sixteenth century. After some general observations on the various devices which occur on seals before the introduction of heraldry, and on the artistic features of English mediæval seals, Mr Turner concluded by remarking that the most characteristic distinction between English and foreign seals subsequent to the use of heraldic insignia was that the former were more architectural in their details, the latter more remarkable for extravagance of heraldic design. The Rev. Joseph Hunter observed, that in old seals two kinds of white wax were used—one of a finer kind was wax mixed with flour, and of

## Notices of New Publications.

AN INQUIRY INTO THE DIFFERENCE OF STYLE OBSERVABLE IN ANCIENT GLASS PAINTINGS, ESPECIALLY IN ENGLAND; WITH HINTS ON GLASS PAINTING. By an Amateur. "Proba est Materia, si probum adhibeas artificem." Erasmi Adagia. 2 vols. Oxford, Parker.

1. We cannot rise from the perusal of these volumes without having arrived at the conclusion,\* that the treatment of a subject apparently limited in its nature may possibly afford scope for the developement of wide and comprehensive views; and also that such views are by no means inconsistent with the closest and minutest examination of details. Although the writer has not wandered for the space of a single paragraph from the subject he has taken in hand, we are much mistaken if his work will not exercise an important influence not only on the art and study of glass painting, but also on other arts more or less immediately connected with it; and it will prove especially valuable at a time when it seems the most difficult to steer between two opposite evils; a slavish obedience to conventionalism and formality on the one hand, and a reckless disregard of all authority and experience on the other.

From the very great condensation of matter, it is impossible to give an abstract of the contents of this work; nor indeed is it desirable. We feel that we shall not be consulting the true interests of art by facilitating the intrusion of that too numerous class who are content

"To catch the eel of science by the tail."

But by giving some idea of its order and arrangement, we may perhaps encourage the reader to study it with the attention it demands.

The Introduction treats briefly of the manufacture and method of working glass; the materials used by the glass painter; and the different systems of glass painting, viz., the Mosaic, the Enamel, and the Mosaic Enamel. The former of these prevailed to the middle of the sixteenth century; thus comprehending all the ancient glass found in our churches. A painting in this method consists of pieces of glass each of which is of one colour, which pervades the whole substance of the material in pot-metal glass, or forms a coat upon the surface in the ruby and occasionally some other colours; but may be varied by the application of the yellow stain, or the scraping away of part of the coating, and is shaded and pencilled with enamel brown; the only kind of enamel used in Mosaic paintings. The two latter kinds, in which enamel colours are laid on with the brush, and burnt in, were in use from the middle of the sixteenth century, up to the present attempt at reviving the art. On the comparative merits of these systems the author remarks,

"The Mosaic system of glass painting, as now practised, may, I think, be considered a *revival* of the system which prevailed throughout the middle ages, and until the middle of the sixteenth century. The glass employed during this period is similar to the modern in its general character, but materially differs from it both in *texture* and *colour*. These differences are

the more perceptible in proportion to the antiquity of the glass. It seems to have been always painted burnt, and lended together, nearly as at present.

"The Mosaic system of glass painting is admirably adapted to the nature of the material. It is however unsuited for *mere* picturesque effect, owing to the nature of its colouring, which being produced by broad pieces of glass whose tints can scarcely be varied either in the lights or shadows (the latter being represented by means of the enamel brown) imparts to works executed in this style the flat and hard, though brilliant character of an ancient oil painting.

"The revival of art in the sixteenth century, and the extraordinary efforts then achieved in oil painting by which the hard and dry illumination of the middle ages was transformed into a beautiful picture, glowing with the varied tints of nature, and expressing to the eye, by a nice gradation of colouring, the relative position of near and distant objects, seem to have excited the ambition of the glass painters. Not content with carrying Mosaic glass painting to the highest pitch of perfection it has hitherto attained and with borrowing the excellent drawing and composition of the oil and fresco painters, they strove to render their own art more completely an imitation of nature, and to produce in a *transparent* material the atmospheric and picturesque effects so successfully exhibited by the *reflective surfaces* of oil and fresco paintings. The facility of applying colour to glass with the brush, at the pleasure of the artist, afforded by the discovery of the various enamel colours, about the middle of the sixteenth century soon led to their extensive employment. It was not however until the eighteenth century that they entirely superseded the use of coloured glasses in large works.

"The introduction of enamels, though it certainly occasioned a great extension in the scale of colour in glass painting, was not without its disadvantages. The paintings lost in *transparency* what they gained in variety of tint and in proportion as their picturesque qualities were increased by the substitution of enamel colouring for coloured glass, their *depth* of colour sensibly diminished.

"The practical application of enamel colours to glass seems always to have been conducted nearly as at present. Some of the earlier examples of Enamel painting are, however, superior in transparency to the modern. This is particularly the case with Swiss glass paintings of the seventeenth, and close of the sixteenth century, in which enamel colours are constantly to be met with, firmly adhering to the glass in lumps of one sixteenth of an inch in thickness, and so well fluxed in burning as to be nearly, if not quite as transparent as pot-metal glass. I am not aware that these enamels have ever been successfully imitated, but modern chemical discoveries have been of late productive of enamel colours of very superior quality, both in tint and transparency, to those in general use during the last century, and former part of the present. Part i p 6

The observations which follow, relative to the tests from which the age of a glass painting is to be inferred are worthy of attention.

"In few branches of antiquarian research will a knowledge of minute

details, and the consideration of internal evidence, be found more important than in this. It is seldom that the age of a glass painting is determined by the direct testimony of a date affixed to it, or of written documents; nor can a safe conclusion always be drawn from the situation which it occupies. It might at first be supposed that the glass would not be older than the window in which it is found, especially when the principal divisions of the picture or pattern coincide with the apertures of the window; but the inference from this circumstance cannot be relied upon, since instances are known in which windows have been constructed for the reception of glass older than themselves. It is therefore only from the internal evidence afforded by the work itself, that the date of a glass painting can in general be ascertained; and this evidence is not, as in a Gothic building, presented by a few prominent features, the contour of a moulding for instance, or the form of a window, but by a variety of minute particulars, no one of which is perhaps adequate of itself to decide the question.

"Some of these tests are peculiar to glass paintings, such as those afforded by the nature and texture of the material, its colour, and the mode of painting it. Some, again, it has in common with other objects; such as the character of the drawing, the form of the letters, the architectural details, the costume of the figures, the heraldic decorations, &c. All these features are not equally trustworthy; those derived from the general practice of the day, as regards the manufacture of the glass, and mode of painting it, are more to be relied on than those afforded by the nature of the particular subjects represented.

"Each period of medieval glass painting has its distinctive style of execution, but artists were at all times prone to copy the designs of their predecessors. This may serve to account for the occasional representation in a glass painting, of the armour, costume, and architectural features of a period anterior to that of the work itself.

"I shall now endeavour to shew more particularly the value of certain tests of date.

"Mere general arrangement affords scarcely any criterion of date. The "*medallion window*" is perhaps confined to the Early English period; and designs extending themselves into more than one lower light of a window, can hardly be said to be earlier than the Decorated. But with these exceptions, almost every late arrangement is to be found more or less developed in the earlier styles.

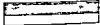
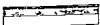




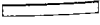
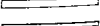
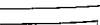


"The general appearance or effect of a glass painting is a feature deserving the utmost attention; but taken alone, it affords only a sure proof that the work belongs to some general period, without conveying a more definite idea of its date. The general effect of a glass painting, depends indeed almost entirely on the quality and texture of the glass employed in it. Hence it varies according to the progressive changes in the manufacture of that material. These, as might be expected, were so slow and gradual as to be hardly perceptible; and glass, apparently of the same quality, was therefore employed during long periods of time. Owing to this circumstance, it becomes impossible to pronounce with certainty whether, for

instance, an early glass painting, judging only from its general effect, is of the Early English, or early part of the Decorated period, whether another is late Decorated, or early Perpendicular, or whether to a third should be assigned a less general date than the space of time between the beginning of the fifteenth century, and the end of the reign of Henry the Sixth, &c

"The execution of a glass painting according to any particular mode the first invention of which is capable of being ascertained, raises a conclusive inference that the work cannot be earlier than a certain time, but seldom affords any other criterion of its date. So the representation in a glass painting of different ornaments, costumes, armour, and architectural details, the symbols of the alliance of families or of individuals holding particular offices, serve in like manner to limit the antiquity of the work, without however, at least in the generality of cases, setting any precise bounds to its lateness. Thus for instance the existence of the *yellow stain* in a glass painting, is a proof that it is not earlier than the fourteenth century. In like manner, a glass painting which exhibits *stippled shading*, or *ruby glass* having some of its coloured surface purposely abraded, may be pronounced not to be earlier than the fifteenth. Again the use of *enamel colours* marks a glass painting as having been executed after the middle of the sixteenth century, while the trifling circumstance that the glass has been originally cut with a *diamond*, will denote that another work is not earlier than the seventeenth century. The representation in a glass painting of Decorated windows with flowing tracery, is an evidence that the picture was not painted until after the introduction of this feature in architecture. And the appearance of a shield bearing the private arms of a bishop impaled with those of his see, will in general raise a presumption that the work was executed during his prelacy."

From the very valuable information contained in the notes to the Introduction we give the following extracts

"The accompanying diagram represents full sized sections of pieces of ancient ruby, selected quite at random, and arranged in centuries, but not according to their order of time in each century. The dark lines at the upper part of each sheet are intended to shew the depth of its colouring matter. The various sheets will be found to agree in thickness with the ordinary white and coloured glass of the corresponding periods. Part i p 22

COMPARATIVE VIEW OF THE THICKNESS OF COLOUR ON RUBY GLASS	
Two th and thirteenth centuries	 1
	 2
	 3
Fourteenth century	 4
	 5
	 6
Fifteenth and sixteenth centuries	 7
	 8
	 9
Seventeenth century	 10
	 11

The leads used until the middle of the seventeenth century, are nearly of one uniform width, and are much narrower in the leaf than the common modern leads. That this was the case, can be proved not only by the existence of the original leads themselves, but more satisfactorily perhaps by the black lines drawn upon the glass, with which the glass painters were accustomed sometimes to produce the effect of leads, without unnecessarily cutting the glass. Many instances of this practice may be seen in plate 19.

"Fig 1 in the annexed cut represents an ancient lead of the usual width, fig 2 its profile, fig 3 the profile of a German lead of the early part of the fourteenth century, fig 4 a piece of modern *fret lead* of the ordinary width, and which is now considered as being *very narrow*, and figure 5 its profile. It appears, on comparing the sections of these leads, that the ancient lead (No 1) contains as much material as the modern lead, and is therefore not weaker than it, though it presents a narrower surface to the eye. The German lead is considerably stronger than the modern

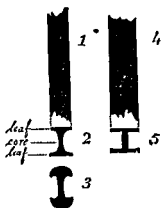


Diagram showing the width and profile of ancient and modern leads

Theophilus [Post Appendix A, chap 25] describes the making of the leads which were then simply cast in a mould. Some leads of the fifteenth century, which I have examined, appear as if they had been first cast, and afterwards planed or cut to shape. The modern leads are cast roughly, and compressed between two rollers, to the proper dimension. This process makes them more rigid than the old leads. It is the practice of modern glaziers to surround each *glazing panel* with a '*broad lead*,'—i.e. a lead three quarters of an inch, or an inch, broad in the leaf,—to strengthen the work." Part 1 p 27

It may be noticed that the plan adopted of presenting a narrow face or front to the eye, while a considerable mass of material is preserved, wholly accords with the principles of composition which characterize Gothic architecture.

The first chapter, which comprises more than half the bulk of the work, is devoted to the discrimination of the styles which have prevailed, from the first known introduction of glass painting into windows, to the present day.

Their changes of character, during the mediæval period, appear to have followed pretty closely upon those which mark the corresponding styles of architecture. Accordingly our author adopts Rickman's nomenclature, and classifies the styles of glass painting, as the Early English, which extends from the date of the earliest specimens extant, to the year 1280, the Decorated, which prevailed from 1280 to 1380, the Perpendicular, from 1380 to 1530.



The small number of glass paintings that can be traced to a Norman period and their general resemblance to those which belong clearly to the Early English period have induced the author to classify these two together without any line of demarcation.



EARLY ENGLISH STYLE St Nicholas Church Wilton Wilt.

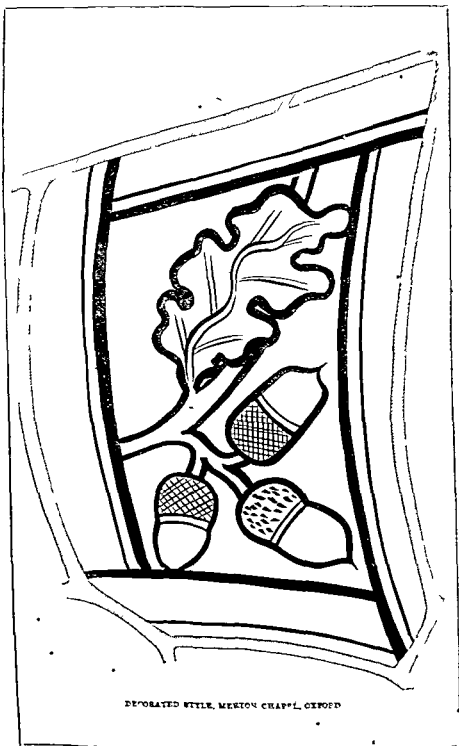
And inasmuch as the art of glass painting did not decline together with that of Gothic architecture but on the contrary attained in many respects a higher degree of perfection at a time when architectural works shewed considerable debasement he adds the Cinque Cento style from 1500 to 1550.

We may notice that this style flourished for more than a quarter of a century contemporaneously with the Perpendicular. This may partly be accounted for by the unequal progress of the classical revival in England and on the continent.

In anticipation of a new style that shall prove worthy of the increased attention now given to the adornment of religious edifices he classifies all the glass painting between the Cinque Cento and the present period under the general head of the Intermediate style which though characterized by a falling off from the true principles of the art still exhibits especially during its early portion some very beautiful specimens.



DECORATED STYLE STANFORD CHURCH NORTHAMPTONSHIRE



DECORATED STYLE, MERTON CHAP'L, OXFORD

The minuteness and uniform method in which these styles are severally described, cannot but be serviceable to the student. After such general observations as may tend to convey a fair idea of each style, the following points undergo a careful examination: the texture and colour of the glass, mode of execution, figures, foliage, borders, patterns, pictures, canopies, tracery, heraldry, letters, mechanical construction.



PERPENDICULAR STYLE WODMANSTERNE CHURCH SURREY

All this chapter requires attentive perusal, which will be assisted by the illustrations, which, with their descriptions entirely occupy the second part.

They are all copied from genuine examples and are arranged in two classes, the first consists of designs on a reduced scale, some coloured, some executed merely in outline and which form of themselves a tolerably connected series of glass paintings from the thirteenth to the seventeenth

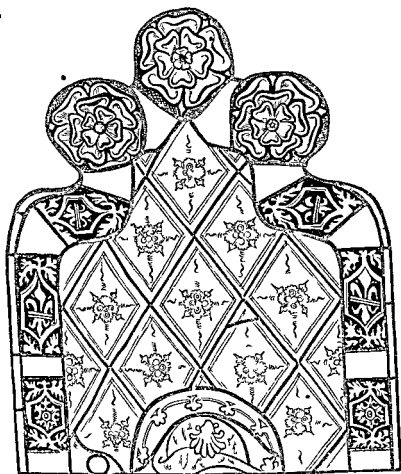
century The second class is composed of engravings of the full size of the original examples these range over as wide a period as the subjects of the first class, and, like them, are executed some in colours, some in outline only By this means I hope to familiarize the reader's eye with the *hand ling* as well as the general effect of ancient glass paintings ' Preface p. vi

They have this recommendation, that they are copied precisely as they are seen, with no attempt at restoration except it be the substitution of white glass or a blank for repairs in heterogeneous coloured glass And in most of them not merely the design but the mechanical construction and arrangement of the leads are carefully given We may be allowed to state that we have been favoured with the sight of most of the original drawings in which accuracy is so far studied, that the spots and stains caused by time, the corrosion or oxydation of materials, &c, are carefully delineated These are omitted in the engravings as tending to confuse the designs but they may be adverted to as not beneath the notice of the practical student, since they may assist him in examining the texture and composition of the material, on which as is abundantly proved in the work before us, mainly depends the effect of a glass painting The specimens we are enabled to give will shew that justice has been done to these remarkable drawings by the skill of Messrs De la Motte and Heaviside, the artists engaged to execute them upon wood

It is needless to say that additional instruction will be gained by referring to actual examples Many of our cathedrals and large churches are rich in painted glass still remaining in situ, and not much damaged by later repairs Of these, York, Canterbury, Gloucester, Wells, Tewkesbury, Great Malvern, Fairford church, Merton and New College chapels, Oxford King's chapel, Cambridge, and many others, are well known The admirably arranged glass in the apse of Lichfield cathedral though originally belonging to a Flemish church, may be studied as an excellent specimen of the Cinque Cento style Of smaller churches, Lowick in Northamptonshire, Chartham in Kent, Norbury in Derbyshire, many of the parish churches in York, &c, may be named among those which exhibit extensive remains In some districts, almost every parish church that has not been too much restored, contains some valuable relics, though the practice of collecting all the painted glass in a church for the sake of exhibiting an incongruous piece of patch work in the east window (a practice properly denounced by our author) has destroyed the interest and value of a very considerable quantity

It will be noticed, that although the specimens engraved, and still more those referred to in the text, take a sufficient range to prevent the work from having any thing of a partial or local character, still some districts, Kent especially, furnish a large proportion of the examples Something of course must be allowed for the author's facilities in making his selection from one part of England rather than another, but we think we may fairly infer, that those districts which appear to assume a prominent place, are, in fact, the most rich in specimens, and their examination would amply repay

the student And as many causes of local peculiarities in architecture, for instance a difference of material do not apply to the case of painted glass, a very limited survey may enable us to form general rules in this branch more safely than in many others



PATTERN WINDOW PERPENDICULAR STYLE SAOGLAND CHURCH KENT

The second chapter contains acute and valuable observations on the employment of painted glass as a means of decoration, on the true principles of glass painting, and on the selection of a style. The following extracts require no comment, their force will be obvious to any one whose feelings of propriety both as regards art and the higher purposes to which art is applied are not obscured by party spirit.

"The only instances in which even the richest and most splendid painted window can be inapplicable, are those in which it would darken the building too much, or, where the walls of the edifice are adorned with paintings. The grounds of the first objection are too obvious to require comment with regard to the last it should be remarked that an equally advantageous display of rich glass paintings and mural paintings in the same building is impossible. A mural painting, however gorgeous cannot vie with a glass

painting in brilliancy, but must materially suffer by the contrast. The colours of a translucent painting will always overpower those of a picture which only reflects light. If therefore full effect is to be ensured to the mural painting, the means of a disadvantageous comparison should be removed, by rendering the paintings in the windows as little obtrusive as possible, both in design and colour. They should in fact be reduced to mere patterns, principally composed of white glass, even yellow should be sparingly introduced into them, and no other colours admitted more *positive* than pinks, and purples, &c. Thus the full power of painted glass cannot be developed consistently with the effective display of mural paintings, but inasmuch as the latter kind of decoration seldom extensively exists in a church, a painted window, however rich, is hardly ever out of place there, and it can be introduced when grandeur in the structure, and architectural beauty of any kind, are quite impossible.

"The first requisite in a painted window for a church is, of course, that it should be appropriate, that is to say, that it should be of a character suitable to a church, and not to a dwelling house, or secular building. A good pattern window is no doubt always preferable to a bad picture window, and in large buildings an intermixture of both pattern and picture windows is generally desirable, but I think as a general rule that patterns should not be used to the total exclusion of pictures, unless this is rendered expedient by economy, or such other circumstances as have already been adverted to.

"I do not suppose that there can be any prejudice at the present day against the representation in churches of Scriptural subjects, or the portraits of saints. The established and recognised use of altar pieces is of itself a sanction for the introduction of pictures into windows; and to portraits of saints there seems to be as little objection. They are merely the representations of persons distinguished in Church history, who by their virtues, or services to religion, have earned a title to respect. No one can suppose that either portraits of saints or other Scriptural subjects are introduced into a church with any other view than for the purpose of ornament, or possibly of example and instruction." Part 1 p. 227 8.

The study and knowledge of symbolism is so far necessary to the glass painter and architect, that it serves to guard him from absurdities, into which he will inevitably fall, if he attempts to imitate many ancient ornaments, without comprehending their meaning. But if an undue importance be attached to it, the unavoidable result will be a lowering of the standard of art, the symbolist, the conventionalist, the ritualist, will take precedence of the true artist, and architect. The information acquired by the former may be neither useless nor unnecessary; but it must not be made to supersede the higher attainments which alone can ensure perfection.

In the section which treats on the true principles of glass painting, the materials and mechanical construction of the picture are adverted to as influencing its composition.

"The chief excellence of a glass painting is its translucency. A glass

painting, by possessing the power of transmitting light in a far greater degree than any other species of painting, is able to display effects of light and colour with a brilliancy and vividness quite unapproachable by any other means.

“On the other hand, this same diaphanous quality is the source of certain defects, such as the limited scale of colour, and of transparent shadow, observable in a glass painting, of which its inherent flatness is a necessary result.

“These peculiarities will be found to restrict the successful application of glass painting to a particular class of subjects.

“Another peculiarity of a glass painting, which has the same tendency, is its mechanical construction. Lead-work and saddle-bars, or some other mechanical contrivance, have been shewn to be essentially necessary for the support of the glass, and to enable the painting to discharge one of its most useful functions, the exclusion of the weather. But the metal-work, on account of its opacity, cannot be concealed; and in whatever manner it may be arranged, it causes the picture to be traversed by a number of black lines

“These remarkable features of a glass painting then render it unfit for the representation of certain subjects. Such as essentially demand a picturesque treatment, are better suited to an oil or water-colour painting than to a glass painting, the pictorial resources of which are more limited. A glass painting is incapable of those nice gradations of colour, and of light and shade, which are indispensable for close imitations of nature, and for producing the full effect of atmosphere and distance. And even if this defect could be overcome, the lead or other metal-work would infallibly ruin the picture. For these reasons it would be improper to select a landscape, for instance, as the principal subject of a glass painting. A subject of this description, though it might form a valuable auxiliary as a background to a design, would, if executed by itself, only betray the defectiveness of the art in its flatness and want of atmosphere. The same objection equally applies to long perspective views of interiors, and the like. To these may be added groups of figures, or even single figures requiring a great display of foreshortening; and compositions which do not simply consist of figures confined to the foreground, but comprise distant groups carried far into the background of the picture.

“The subjects which appear best suited to glass paintings are those which, when executed, are of themselves pleasing objects, and are favourable to a display of the translucent qualities of glass. Of this kind are ornamental patterns; and a variety of other designs capable of being properly represented in a simple, hard, and somewhat flat manner; by broad masses of stiff colouring, hard outlines, and vivid contrasts of light and shade. A group sculptured in bas-relief would, for example, afford an excellent model for a glass painter, on account of its want of apparent depth, and the means taken to counteract as far as possible this cause of indistinctness,—the simplicity of the composition namely, and the sharp lights, and broad shadows



of the figures. Its landscape background might indeed be almost directly copied in a glass painting\*.' Part: pp 239 241

We may add some considerations independent of the nature of the material

In a picture a certain concentration both of subject and effect is necessary. The eye should at once be caught and fixed on some particular objects, it should be satisfied without any reference to the shape of the picture, or anything beyond it, and this effect requires at least the possibility of a somewhat rapid gradation of shade and colour. Considerable masses of dark shadow or of uniform or slightly varied tint, devoid of positive colour, are necessary, a near approximation to nature in tone and general effect is desirable, the different qualities of objects represented, solidity, opacity, transparency, brilliancy, the aerial effect of distance must all be carefully consulted, a failure in any one of them is a positive blemish to the picture, and they must exist together with (perhaps we may say they cannot be attained without) the principle of concentration we have adverted to. In a fresco the object is often altogether different, a large uncertain space of wall has to be covered, its boundary is not an element of importance, but its extent is such as much to modify the principle of concentration. A diffusion of effect, that shall prevent the eye from being suddenly attracted to one particular point is rather to be studied. Although the design may from its nature require some particular figure and group to be brought out more prominently than others, this should not be done so much by the strong effects of light and colour resorted to in a picture, as by the grandeur conveyed in the outline itself, the choice should be made rather by the mind than the eye. In a glass painting another element is introduced, the shape of the window itself, a characteristic architectural feature which must neither be disguised nor rendered subordinate. Hence, although the mullions of the lower lights need not be suffered to interfere with the subject of the painting, if a large design is chosen, still the whole picture must not be treated in such a manner as to draw the eye from the extreme parts, which are bounded by the architectural lines of the window, to any central point, in too decided a manner. On this account, no less than from the nature of the material, large masses of deep and opaque shadow are to be avoided, a diffusion of effect, both as to light and colour, is desirable.

The principles of composition, therefore, in the very earliest compositions, are perfectly correct though the standard of art may have been considerably raised at a later period.

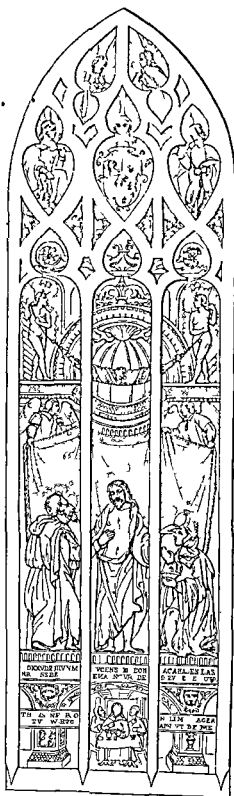
In Plate 3, part of an Early English window, the effect is continued, by

\* "The raising of Lazarus by Sebastian del Piombo in the National Gallery, would form with a little modification a good design for a glass painting as would also Raphael's Cartoon. My attention has been directed to these last works by the Appendix, No. 2 to the fifth Report of the Commissioners of Fine Arts, Lond

1846 pp 13 14. This Appendix contains a number of suggestions most valuable to the glass painter, and is worthy of an attentive perusal. Had I fortunately met with this work before I commenced the present section, it would have saved me some time and trouble."

pieces of positive colour in the canopy and white glass round the trefoil arch and border to the very edge of the picture the face itself of the figure being the most modified tint in the whole. The rich border in Plate 6 the borders and more especially the canopies both in the Decorated and Perpendicular styles answer the same purpose of preventing the eye from being too decidedly drawn from the outline of the window to the central parts, and in the more artistically designed and highly finished pictures of the Cinque Cento style the same principle is recognised as in the composition represented in Plate 22 a window in Auch Cathedral in France. It is obvious that as high a style of art may be developed in glass painting as in either of the other branches though a difference of method may be required both in composition and execution. In departing from the Mosaic method we should probably soon lose the best and most distinctive characteristics of glass painting, but by taking it up at that point at which it attained most of the excellences of oil and fresco painting in roundness of shadow and harmony and fulness of colour while it sacrificed little or none of its own qualities viz, of transparency and brilliancy, we should avail ourselves of every existing beauty, and not improbably strike out a path of improvement. Such are evidently the views of our author.

It is evident that the first step towards elevating glass painting to the rank it once held amongst the arts is to estimate its produc-



THE CINQUE CENTO STYLE. Auch Cathedral France

tions by those sound rules of criticism which are alike applicable to all works of art, and not by the sole standard of antiquarian conformity. But I fear that this principle cannot be carried into effect whilst glass painting is confined to mere imitations

"In estimating the merit of an imitative work two points are really presented for consideration; its quality as a work of art, and its conformity with the conventionalities of style. But inasmuch as a knowledge of the conventionalities of style is more commonly possessed than a knowledge of the principles of art, because the former is incomparably easier of acquirement than the latter, amateurs, who exert a very powerful influence on the state and condition of glass painting, are apt in their criticisms to fall into the error of regarding a conformity with style, not as an accessory to the glass painting, but as constituting the sole end and essential object of the work. Hence a copy, or mere compilation, scarcely rising in merit above a copy of some ancient glass, or other painting, is so often preferred to a design, which attempts, however artistically, to carry out an ancient style in *spirit*, rather than in conventionality only: because the mere copy will naturally exhibit a closer and more literal compliance with the petty details of style than the latter more intrinsically meritorious work; a course which cannot fail to retard materially the real advancement of glass painting as an *art*, and the full developement of its powers.

"Being clearly of opinion that the art of glass painting has not hitherto attained that perfection of which it is susceptible,—for the peculiar circumstances of the sixteenth century caused its decline before it arrived at complete developement,—I trust I may be excused if I go counter to the generally received opinions of the age, in advocating, as the surest means of effecting the true advancement of the art, the total relinquishment of all copies or imitations of ancient glass whatsoever, whether perfect or imperfect in themselves; and the substitution of a new and original style of glass painting, founded on the most perfect practice of the *Mosaic system*, and sufficiently comprehensive to include within itself designs of the most varied character; some for instance bearing a resemblance to Early English glass paintings, some to Decorated glass paintings, and so forth, without however ceasing to belong to the nineteenth century, or degenerating into imitations." Part i p 283

Without doubt the position taken by the writer, strong and tenable as it is, will be vehemently assailed. It will probably be pronounced incongruous to combine the characteristics of different centuries; and so it would be, if our object were to produce a work which shall be mistaken for one of a certain period, say for instance the fourteenth century. But if our object be to arrive at the highest degree of perfection, we are far more likely to attain it by combining such excellencies as we find, wherever they exist, provided they are not absolutely incompatible with each other, than by tying ourselves down to the copy of originals which in any point exhibit some positive imperfection. If figures of a graceful design and artistic execution but rarely occur in English Decorated windows, it is not because

such would be unsuitable but because perspective drawing had not reached that advanced state which sculpture had. The sculptured figures in the Easter sepulchre at Hawton in Nottinghamshire, and the west front of Wells cathedral with many other instances shew that graceful design, both in the representation of the human figure and grouping, was not undervalued. The easy and natural character of foliage in the Decorated style in which perspective drawing is not required affords also an argument that we owe many stiff and formal designs to inability rather than to choice.



The 28th plate entitled French glass, dated about the middle of the thirteenth century, exhibits a degree of grace and beauty that we do not commonly meet with. But in English Decorated work a figure of great beauty is occasionally met with, in a tracery light in the east window of Acton church near Stafford is a remarkably elegant kneeling female figure, probably of about the third quarter of the fourteenth century. There can

therefore be no real incongruity between Decorated architecture, and the refined drawing, grouping, and execution of the Cinque Cento period. The mere style of architectural ornament used in the painting is altogether a subordinate matter, and may be varied so as to harmonize with any description of edifice.

But even in the arrangement of its architectural features the Cinque Cento painted window has an advantage over the Perpendicular. In figure and canopy windows in the latter style there is often a mere repetition of the same arrangement, repetition without unity of design. One canopy seems to rest upon the pinnacles of another, if the light is tall enough to admit two or more ranges of figures, and the same is repeated through the whole breadth of the window. In the Cinque Cento style one grand architectural design pervades the whole, forming an appropriate frame work to each subject, and while it keeps them sufficiently distinct, ranges them in a manner into one composition. If we would adopt Gothic, instead of classical details, the Easter sepulchre to which we have alluded, and other monumental compositions, will afford excellent suggestions.

Perhaps we ought not to anticipate any objection so frivolous as that the preference of late to early models has a tendency to introduce a style of pagan, rather than Christian art. Yet the earnestness with which the distinction is often dwelt upon, may justify a few remarks on the subject. It seems evident, that unless we can learn to judge of styles, whether of architecture or of decoration, solely by their own merits, and without the influence of any superstitious prejudice, we shall never succeed in a true revival of art. An ancient example (it is true) will always possess in itself an intrinsic value and interest, and if it be a work of Christian art, it has an additional and still higher claim upon our respect, but the mere existence of such monuments, irrespective of their excellence, is no valid reason for the adoption of the style to which they belong. If indeed we had any style coeval with the first introduction, or with the general establishment, of Christianity, and if such style were continued without much change or interruption, for many centuries no doubt it would have a very strong claim, we should scarcely perhaps be justified in seeking any other for religious purposes, but we have reason to believe that the first ecclesiastical edifices were far more analogous to so called pagan, than to so called Christian structures, and continued so during the earliest and perhaps the purest ages of the Church, and also that the Christian styles sprang imperceptibly from the pagan, constantly adopting some new, or rejecting some old feature, and not altogether casting away even the most important ones, however much they may have been changed in their proportions or destinations, as for instance the column with its base, shaft, capital and abacus. Nor again did the revival of classical art betoken any lapse into pagan superstition, an arrangement of churches was preserved equally suitable to Christian forms of worship. The Grecian temple did not take place of the Gothic cathedral; indeed a building of altogether a new genus was struck out, combining the severe simplicity of classical architecture with

the picturesque and complicated grandeur of the Gothic. We have no more right to pronounce this a pagan building, than that of the preceding age, we may upon candidly criticising the architectural merits of the two structures form an opinion whether it is an improvement or a falling off, we may, in the exercise of an unprejudiced judgment adopt the one and reject the other or perhaps come to the conclusion that there may be yet some undiscovered style superior to both,\* but till we have divested ourselves of all prejudice and determined to appreciate real excellence wherever it may meet us we may be very sure we shall not find it.

A strong argument why we should adopt the later styles, or form a new one upon their basis is founded upon the very great difference between the material used in early glass paintings and that which we can now command. This of itself is a sufficient obstacle to the adoption of the Early English, or early Decorated style whatever may be the character of the window. Modern imitations of these however well designed or executed almost invariably have a thin and papery effect.

The Appendix contains a translation of such passages from the remarkable work of Theophilus as relate to the manufacture of glass or the construction of glass paintings. It is supposed to have been written in the tenth or earlier half of the following century.<sup>a</sup> This besides the interest necessarily attached to such a document may furnish useful practical hints to the imitator of ancient works. Some documents relative to the expense of medieval windows, an account of the early glass which existed in Canterbury cathedral about the beginning of the 11th century and some passages from Piers Ploughman's Vision and Creed bearing on the subject of painted windows will also be read with interest. Frequent references are made throughout to the works of several learned continental archæologists, which are very insufficiently known in this country and merit the warmest commendation for the care and profound research with which they have been brought forth as also for the beautiful character of their illustrations. Amongst these the History of the Art of Glass Painting, by Count de Lasteyrie now in course of publication, and the magnificent work on the windows of the cathedral of Bourges noticed in a previous volume of the Archæological Journal may be especially mentioned.

We have far exceeded the length of an ordinary notice from a sense of the importance of the work now before us. It abounds in curious matter, which is well selected and well arranged, it evinces a thorough acquaintance with the subject which it treats, a spirit of close and accurate research,

\* Theophilus qui et Rugerus presbyter et monachus diversarum Artium Sche dula. This important work was first published by Lessing at Brunswick 1781 from a MS at Wolfenbützel and a portion from a MS at Trinity college Cambridge was printed in the same year by Raspe with his Critical Essay on Oil Painting. It has been again published

by the Count de l'Escalopier with a French version and notes Paris 1843 and the edition recently given by Mr Hendrie with an English translation and notes from the most correct and voluminous MS yet discovered preserved amongst the Harleian MSS is strongly commended to the notice of our readers.

accompanied with a clear and sound judgment. No assertion is made that is not proved. No invariable rules are laid down that are liable to be overwhelmed by the infinite number of their exceptions, every suggestion is made upon good grounds, every conclusion drawn from adequate premises. That it will sooner or later, have its due effect on art in general and tend to raise the standard of one particular branch of it to that level at which it ought to be fixed, may most confidently be predicted.



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## REPORT OF THE AUDITORS

WE, the Auditors appointed to audit the accounts of the ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, do report that the Treasurer has exhibited to us an account of the Receipts and Expenditure of the Institute from the 1st of January to the 31st of December, 1846, and that we have examined the said accounts, with the vouchers in support thereof, and find the same to be correct and satisfactory. And we further report, that the following is the abstract of the Receipts and Expenditure of the Institute during the period aforesaid

# ABSTRACT OF CASH ACCOUNT

## RECEIPTS

	£	s	d
Balance on Audited Account, ending 31st December, 1845	458	0	1
Annual Subscriptions including certain sums received on account of Winchester Volume, and admissions of visitors at York	741	7	0
Donations and Life Subscriptions including £6 on account of Excavation Fund	126	0	0
York Local Fund	162	15	3
	<hr/>		
	£1,488	2	4

FROM JANUARY 1, 1846, TO DECEMBER 31, 1846

EXPENDITURE

	£	s	d
Mr Parker, for 800 copies of Winchester Volume	400	0	0
Mr Shrimpton, for printing Lists of Members	65	0	0
Mr Turner, for salary	105	0	0
Mr Brailsford, for ditto	11	11	0
Mr Bouverie, for one years rent to 25th Dec, 1846	75	0	0
Mr Shrimpton, for paper supplied to York Volume	58	18	1
Paid for drawing Map of Roman Yorkshire	21	0	0
Mr Nicol for printing	45	0	0
Stationery, Postage, &c	31	2	0
Balance due on Winchester account	9	16	0
Furniture &c for the apartments in the Haymarket	18	5	10
Contribution towards the excavations at Segontium	5	0	0
Ditto, towards the restoration of the Gate at St Edmunds Bury	5	0	0
Ditto, St John's Gate, Clerkenwell	2	2	0
Miscellaneous expenses	71	4	2
Advertisements	11	9	0
EXPENSES AT YORK —			
Advertisements in Provincial Papers	52	12	0
Clerks, Messengers, Attendants, Sextons, Vergers, &c	107	11	8
Printing, Stationery, &c	77	7	0
Hire of Concert room	16	12	0
Fitting up of St. Peter's School, Guildhall, Savings Bank, &c	36	10	0
Fitting up Hospitium	1	3	9
Mr Newton's expenses	10	10	0
Mr Turner's ditto	20	0	0
Hire of the De Grey rooms, for the Dinner including charge for fitting up tables	14	0	4
Miscellaneous expenses	27	15	3
	<hr/>		
	£1,313	13	1
Balance	174	9	3
	<hr/>		
	£1,488	2	4

PHILIP BLISS,  
C R COCKERELL

MAY 6 1847.

And we the Auditors further report, that over and above the present balance of £174 9s 3d there are still outstanding certain subscriptions from members due on account of the years 1845 and 1846, amounting to near £180, and that steps have been taken by the Committee to ensure its being obtained

PHILIP BLISS,  
C R COCKERELL

MAY 6, 1847

THE  
Archaeological Journal.

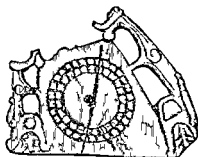
SEPTEMBER 1847

AN ACCOUNT OF COINS AND TREASURE FOUND  
IN CUERDALE —(*Continued*)

THE objects forming the next class of ornaments which require notice are of a very different character from those which have already been described both in the style of workmanship and in the nature of the devices with which they are decorated

This find does not afford any specimen of an attempt at producing a round figure nor any attempt at sculpture, but there are a few fragments which shew that the makers of them were not withheld by any superstitious repugnance from producing imitations rude indeed very rude, of animal forms

Fig 88 is a fragment, of what it is difficult even to conjecture, it appears to have been produced entirely by hammer and punches In the middle is a depressed circle, containing



88



89

two concentric circles of globules, within which has been inserted probably a button or knob similar to fig 89 The figures at the sides are evidently intended for dragons the



surface is quite flat and smooth, the teeth limbs, &c, are all produced by repeated blows of a small punch, not by casting or by chasing. Of knobs similar to number 89 there are several specimens of different sizes.

Fig 90 is entire, and appears to have been the ornament at the end of a strap which has been inserted into a slit, and fastened by two rivets.



90

The principal ornament is composed of a sort of cross with a square in the centre, and a triangle at the end of each limb. In each angle is a dragon. The whole of this ornament appears to have been produced by the hammer and punch, not by the graver.

Fig 91 is a small fragment similarly manufactured, and ornamented with portions of a snake or dragon.



91



92



93

Figs 92 93 are small fragments, the ornaments of which are similarly produced, and are here engraved as specimens of the kind of patterns which are occasionally constructed by instruments very rude and apparently inadequate to the purpose.

Fig 94 is a very singular and interesting object, the application of which cannot be correctly ascertained, it consists of a plate of silver, with a raised border composed of a row of small beads between two straight lines, within this border has been fitted another plate of silver, worked into a very intricate pattern of lines intersecting and intertwining with each other, amongst which appear heads of serpents, and perhaps a lion. Knobs with cord like wire round their bases serve at once for ornaments and rivets. The spaces between the lines are perforated.



94

Fig. 95 is only a fragment of what must originally have been a very rich ornament; it consists of a plate of silver, the under side of which has two broad grooves, into which probably some other object has been fitted. The upper side is decorated with circular knobs, of various sizes, encircled by one, two, or three wires, indented transversely so as to give the appearance of a row of beads, or, diagonally, to look like cord. Similar wires are also used across or along the object, to give richness to the pattern.



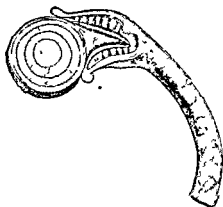
95

Fig. 96 is a small specimen of a similar description of workmanship; a wire transversely marked to imitate a twist, has been soldered along the edge of the object, round the small pellets composing the rosette, and round the circle, in the centre of which was probably a button like fig. 89.



96

Fig. 97 is a fragment of some object of the form of which



97

we are ignorant; the decoration at the end was probably intended to represent a dragon's head. The terminating circle has on the one side a sunk round hole, into which probably a corresponding projection has fitted and formed a sort of hinge; the other side of this circular portion is slightly ornamented: \*

Fig. 98 is a fragment the object of which cannot now be ascertained; when entire it has had a border formed of a corded pattern between two broad lines, and was decorated by a sort of fringe, composed of corded loops crossing each other, and supporting what appear to be sheep's heads, the large head at the extremity being perhaps intended for that of a bull.



98

Fig. 99 is a four-sided ornament, which has been originally fastened upon something else, possibly a leathern strap, for at the four corners are still remaining four rivets, and at one end are the remains of a thin fillet of silver, still fastened by another rivet. This object is singularly decorated with four lions, placed tail to tail, their heads forming rather large projections at the corners. At each end, between the lions' heads,



99



100

is a bull's head. This ornament has so strong a resemblance to the decorations which are found upon the capitals of some columns of the very earliest period of Christian architecture in this country, that it would be difficult to suppose that it was not the workmanship of the same people. It has been cast, carved with a graving tool, and gilt. Much the same observation applies to fig. 100, which is a fibula, the tongue of which has been lost; or, perhaps only a loop; (see *Annaler for Nordisk Oldkindighed*, 1844-5, tab. ii. fig. 4) it is decorated with four birds feeding. It appears to have been cast, and rudely finished by a graving tool and the corner of a sharp punch, it has been gilt.

From the description which has been given of the various objects discovered at Cuerdale, it appears that there are some remarkable differences in the mode in which they have been constructed. By far the greater part have been formed by the hammer only, and ornamented by means of punches of very simple form, the patterns having been produced by repe-

titions of the same punch, or by combinations of two or more; the connections of the two ends of the armlets or rings have also been effected solely by the hammer; no attempt has been made to produce any resemblance to any form of organic life, unless the supposed attempt at a dragon's head in fig. 56 be produced as an exception. The same absence of any other instruments than the hammer and the punch appears in almost all the objects, belonging to the same period which have been discovered in this and other countries, and the cause of this mode of operation would form an interesting subject of investigation. It appears as if the result obtained by the hammer might probably have been accomplished with greater ease and more elegance by other means; and it might therefore be supposed that the people by whom these ornaments were constructed were generally unacquainted with any other mode of producing the effect required. And again, the absence of all resemblance to any created being might be supposed to arise from the incompetence of the artists, or it may have been occasioned by some religious or superstitious objection to such representations. This leads to an examination of the question where and by what people these objects were manufactured. The coins found with them were, with the exception of 27 pieces, either English, French, or, as we believe, struck by the sea kings of the north; at first sight therefore the presumption would be that amongst these three classes the manufacturers must be looked for; but as the 27 coins excepted are oriental, it is not impossible that these objects may have been fabricated in the east. Now it must be observed that none of the ornaments appear to have been in a state fit for wear; all have been crushed together for convenience of packing, or have been cut to pieces; they do not therefore appear to have been the personal ornaments then actually in use by the persons who were owners of the property at the time the deposit was made; and it is not unreasonable to suppose that they may have come into the possession of the then proprietors by the same channel and from the same source as the 27 coins; in short, they may have been oriental ornaments.

This leads to the enquiry as to the discoveries which have occurred elsewhere of ornaments of similar fabric. The most important of these finds was that of Vaalse in the island of Falster, in the year 1835, of which an account has been given

in the Annaler for Nordisk Oldkandighed for 1842 3 This find consisted of classes of objects clearly resembling those found in Cuërdale, viz, coins of Germany, England, &c, and a considerable number of oriental, the bullion also was of a similar description, bars armlets, and ornaments, formed by the hammer and ornamented by the punch, similar to fig 1 and fig 70, objects with northern ornaments as in figg 88 to 95, and others of manufacture similar to figg 97, &c

The evidence in favour of any particular source whence the peculiar objects under consideration may have been derived is exactly the same in the two finds of Cuërdale and Vaalse

At Catharinenhof, not far from Riga, were discovered some bronze ornaments so similar in construction and ornament as to leave no doubt of their having the same origin as these of Cuërdale, but with them there were not any other objects to indicate from whence they came

At Halton Moor a very fine silver armlet of the same description of work was discovered together with coins of Canute, and very rude pieces, apparently German

About two or three years since some entire armlets of twisted silver, like fig 57—60, with fragments of several others cut into pieces, and also some rough ingots, were found about two miles from Christiana in Sweden, and with them some oriental coins

In public and private collections in the north of Europe several ornaments of this description are preserved, but unfortunately no accurate statement exists of the peculiar circumstances under which they were found, nor of the precise spot where they were disinterred, but enough of information respecting them has been handed down to enable the enquirer to ascertain with sufficient accuracy, the districts from whence these objects have been derived

It appears to be clear that such treasures are discovered generally near the sea coast, in places accessible to and frequented by the maritime chieftains of the north, that they are very rarely discovered in the interior of any of our northern countries, that where they have been found, Cufic or oriental coins have been found likewise, and that they have not been found in districts where Cufic coins also have not been found The evidence then is strong in favour of the oriental origin of these objects, and viewed as such, they, with the coins which are usually found in the same districts,

afford an interesting illustration of the commerce of the north during a period of which perhaps the commencement of the tenth century was the most active epoch. Such deposits, it has been seen, have been found in the north of England, more frequently in Denmark, on the southern coast of Sweden, on the islands of Falster, Bornholm, Oland, and still more frequently in Gothland, which appears to have been the chief station for carrying on the intercourse between the east and the north. It is probable that the traders from the districts around the Caspian sea worked their way up the Volga to Novogorod, and then across to Riga, where they were met by the maritime chieftains of the north, who, partly warriors, partly merchants, formed their chief depot in Gothland, from whence they carried the produce of their arms and their trade to those various parts of Europe to which their predatory or commercial disposition led them. It is along the coast that we might most reasonably expect the discovery of these objects, and there it is exactly that they are found, and in such proportions also as might be expected if Gothland were the great depot from which Europe was supplied with the produce of the east, in proportion to the distance from Gothland, these discoveries become less frequent, and where there is no reason to believe that the northern seamen had any communication, these articles are not found at all.

The absence of any representation of created beings is a further argument in favour of the eastern origin of these ornaments; the oriental coins generally found with them, or in the same neighbourhood, were struck by the followers of Mohammed, who rejected with abhorrence any such representations. On the contrary, the taste of the Saxons and northern nations, founded and formed in a great degree upon a Greek and Roman origin, led them to adopt animal forms, barbarous and grotesque indeed, in almost all their decorations.

There are, however, archæologists of distinguished reputation who do not take the same view of the subject as is here represented, and are of opinion that the ornaments were of northern manufacture, and that they may as probably have been deposited on their way towards the east as from it; if such however had been the case, it would be reasonable to expect that such things would be found not unfrequently in the interior of those northern countries where they are supposed to have been made, and also in countries with

which the northern seamen had little or no intercourse, and also with which no oriental intercourse can be traced. Such however is not the case, and it is scarcely consistent with sound reasoning upon all the facts of the case, as far as they are at present known to us, to assign any but an oriental origin to those objects. There is one branch of evidence wanting, necessary perhaps to entire conviction, which is the actual discovery of such objects in the east, or in those parts of Russia along which the oriental traders took their way when proceeding to meet the northern traders in Gothland. This evidence, it is expected that a better knowledge of Russian archæology may produce, and it is with much hope and expectation that we look forward to the results of those examinations of Russian collections and investigations of Russian antiquities which will shortly be conducted upon the spot by Mr Worsaae, who has contributed so much to our knowledge of primeval remains by his admirable little work on the olden time of Denmark, and by whose experience and suggestions I have been greatly aided in forming the views set forth in this paper.

The next class of objects, such as figg. 88 et sqq., are of a totally different description and character; they were probably hammered into shape, and the decorations appear to have been made by punches; not however by repeated blows of the same punch producing a pattern by a methodical arrangement of the same forms, but by using a punch instead of a graver to produce unvaried ornaments resembling in some degree animal or vegetable productions, or forms which probably admitted of some symbolical interpretation. In fig. 90 may be seen four repetitions of some animal in the angles of a cross having triangular terminations to each limb; if these forms are compared with the ornaments which decorate a beautiful gold and enamel ring or crown, bearing the name of Ethelwulf Rex, and now preserved in the British Museum, no doubt whatever will be entertained that the two articles were produced by a people who were actuated by the same motive, and directed by the same taste. Amongst the pieces found in the Island Falster, tab. ii f. 8, is a circular object decorated with a trefoil ornament entirely resembling another of the forms which appears upon this ring of Ethelwulf. In fig. 90, and other similar fragments, will be observed forms which we immediately recognise as resembling those on the

ancient pillars and crosses which abound in various northern countries. All nations in the earliest stages of their existence seem to have delighted in decorating their persons with natural objects or imitations of them, and to have indulged themselves in making images of animals and human beings, either for ornament or worship; probably, objects originally intended only for ornament degenerated into objects of superstitious worship. Such was probably the position of the northern nations when their intercourse with the Romans commenced; after that period they imitated the forms of their more cultivated visitors, and their coins and other works of art bear evident marks of the influence of Greece and Rome. Such influence was indeed feeble and ineffective, still however it existed, and as the religion they professed did not in their estimation prohibit the representation of human or animal forms, they employed them in decoration, as nature had prompted, and Rome had instructed them. The ornaments therefore immediately under notice, may safely be considered as the productions of those northern districts in which they are generally found.

The remaining class of ornaments to be examined varies remarkably in workmanship from those which have been already described. In those there has been reason to believe that the rude instruments of the hammer and punch alone were used; but upon these there are evidences of much more advanced modes of operation. There are wires of various dimensions, the thicker evidently formed by the hammer, and belonging to the class which has already been considered oriental; but the wires of smaller diameter, scarcely larger than a hair, must have been drawn through a gauge, very much in the manner in which such things are manufactured in the present day. It is not only in the wire itself that evidence is perceptible of a more ingenious process of manufacture, but in the mode of applying it, in the production of several useful and elegant ornaments, by making transverse bars across the wire, as in figg. 71 and 75, previous to twisting two of them together, the whole when completed has the appearance of a cord of many threads. The chain, fig.-80, is very elegant in form, and rather intricate in arrangement; the small fragment, fig. 81, which is a portion of a quadrangular tube, is perhaps more elegant, and displays more ingenuity. The armlet, fig.\* 81, is perhaps still more so, the wire itself is



finer and more delicate, the mode of operating also different, that (80) must have been made by inserting the separate links into each other, and then uniting the ends by soldering, in this (84) the article is produced from one continuous wire knitted precisely as a modern stocking is made, as will be perceived by examining accurately the forms of the stitches both on the inside and the outside

In the description of some of the objects the use of solder was mentioned, and it will be seen by examination of the fragments such as figg 95, 96, that such a means must have been adopted in their formation, upon a thin plate of silver, a small stud is soldered down, round it is soldered a thinnish wire, the upper side of which is marked with transverse lines, which give it a twisted appearance and similar wires are fastened in a similar manner forming curves and spirals and producing patterns of considerable elegance, and it is somewhat remarkable that silver ornaments, constructed in a manner perfectly similar, are at this day manufactured on the coast of Lycia and in the Greek islands, it is not therefore impossible but that this portion of the Cuerdale find may have derived its origin from the east, yet on the other hand the pattern upon fig 94 so much resembles the intricate patterns upon very early crosses and architectural remains, that it is difficult to assign to it any other than a northern origin, but the round knobs surrounded by ribbed wire connect it with figg 95, 96, and claim for both a common origin

It has been already observed that hardly any of the various ornaments comprised in this find are in a condition to have been worn, but they have been crushed together for the convenience of package, or, like the ingots and bars, have been cut into pieces to facilitate the adjustment in the scales of a required weight. This find seems to afford a rational explanation of the mode by which in those days trade and commerce were conducted it would seem that for ordinary transactions, money actual coins struck with some device, adjusted to a correct weight, well known and easily recognisable by all persons, were commonly used, that in transactions of larger amount, silver, in whatever form, was used, not as money, but as an article of barter, any rude ingot or bar, or ornament being thrown into the scale the party being provided with a number of pieces cut off at random, of various sizes, in order to adjust the weight to the value required

Various kinds of personal ornaments, such as armlets, fibulæ, rings, &c, have been called ring money, and it has been maintained that such objects were formed for the purpose of circulating as money, that they were adjusted to a regulated weight, and that their value was universally recognised as soon as they were looked at. We believe the whole of this notion to be erroneous, that all these ornaments and lumps of metal were negotiated always by weight and never by tale, and that it was for the purpose of facilitating mercantile transactions so conducted that these objects were ready cut up into pieces of such various dimensions, as we find them in this mass of Cuerdale treasure. It is not impossible but that this division into small pieces may have had a double object, viz, the convenience of traffic, as has been already mentioned, and the preparation for coining money. It has already been stated as highly probable that a large portion of the coins discovered at Cuerdale were struck by the northern sea kings, and it is remarkable that when the whole mass of silver was looked at in the state in which it was disinterred, it had the strongest possible resemblance to the stock of a maker of money in the east at the present day, where the process is to run the silver into holes of various sizes made in a box of sand, or on the ground, according to the quantity of bullion the coiner has got to melt at any particular moment. These ingots are cut into small pieces, adjusted to weight, then melted into globules, flattened and struck with the proper type for circulation. Though this similarity of appearance exists, it is not probable that such was the object with the depositors of the Cuerdale treasure, as no implements of any kind for the purposes of coining were found.

EDWARD HAWKINS

## A FEW REMARKS UPON THE ANTIQUITIES OF SILVER FOUND AT CUERDALE

ON some of the rings and other silver ornaments found at Cuerdale there appears a triangular pattern with three or four points (cf figg 32 33 45 &c) totally different from the designs on Celtic Roman or Saxon remains and which never seems to occur on any objects found in the interior or southern parts of Europe To the instances which Mr Hawkins has already cited of similar patterns on silver objects found in Denmark and in Finland I can only add that I have seen precisely similar objects with the same pattern in Ireland Prussia and Sweden and that in the interior of Russia in tumuli in the neighbourhood of Moscow, the same pattern has been found on rings and other ornaments of which drawings are to be seen in Copenhagen In nearly every instance these ornaments have been found along with oriental or Cufic coins which as Mr Hawkins has shewn also was the case at Cuerdale This affords a strong argument in favour of the opinion that they are of eastern origin and were brought to the north in the same way as the oriental coins

The discovery of so many coins of this class in Russia from the Caspian and the Black Sea up to the shores of the Baltic sufficiently proves that from the eighth until the eleventh or twelfth century there existed a very lively intercourse by trade between the east and the northern parts of Europe Leopold von Ledebur has published a map marking most of the places where discoveries of oriental coins and silver ornaments have been made\* Truhn has given an account of the discoveries in Russia and Hildebrand lately published an important description of the Anglo Saxon coins in the Royal Swedish Cabinet of coins (Stockholm 1816 4to) It contains a resume of similar discoveries in Sweden In the Swedish cabinet there are at present more than 1 000 different species of oriental coins found in Sweden, and besides numerous varieties from about seventy places mostly situated in the

\* In this the book Ueber die in den kenen Zeugnisse eines Handels Verkehrs Baltischen Ländern in der Erde gesunden mit dem Orient, &c. Berlin 1809 8vo.

eastern and northern provinces of the califat, there are coins of eighteen dynasties, among which are some of the African and Spanish califs, but they are exceedingly scarce. The coins of the Samarinds form the five-sixth part of the whole. A Swedish numismatist, Mr. Tornberg, who is about to give an account of these coins, has been enabled through the numismatic differences which the coins present, to shew that they have been brought from the east to the north through two distinct channels. One class seems to have been brought from the Transoxana of the Bulgars (coins of which dynasty are not uncommon in the Swedish finds) to Russia; then down the river to the Baltic. Another class came from Khorasan, across Armenia to the Black Sea, when the Khazars and other people received them, and brought them further up through Russia to the Baltic<sup>b</sup>.

It was undoubtedly for carrying on this trade that in the old time so many Norsemen frequented the town of Novogorod in Russia: it is even said that the town was built by the Norsemen. On the island of Gothland, where sometimes several thousand Cufic coins have been found in one place, and where these coins are most frequently discovered, was another great, and perhaps the greatest, place of trade for northern Europe, Wisby, which afterwards, with Novogorod, formed a considerable part of the Hanse confederation. The numerous Anglo-Saxon, German, and Hungarian coins of the tenth and eleventh centuries, which have been found in Gothland, shew however that this trade was greatest as long as the connection with the east continued. In the twelfth and thirteenth centuries Russia began to be disturbed by internal wars and invasions of Moguls, &c, which broke up the connection between the east and the north. The way in which the trade was carried on was after that time by the Black Sea, from the Crimea to Venice and Genoa; the wares no longer went to the north, whence the Norse merchants so long had brought them to England and Ireland.

It is exceedingly remarkable that we have accounts in the works of very old Arabian authors relating to the trade between the north and the east. These writers, who themselves visited the shores of the Baltic, describe the manners of the pagans living there. They mention trading places, in the north, as Slesvig in Denmark, which from other sources also

<sup>b</sup> Cf. Hildebrand, 1 c. p. ix.

is known to have carried on a great trade with Russia. Most of these highly interesting and important accounts have been translated from the original Arabian by Professor Rasmussen of Copenhagen, in his valuable treatise *De Orientis Commercio cum Russia et Scandinavia medio ævo*, (Hafnæ, 1825, 4to.) He has also here collected all the numerous accounts in our Icelandic sagas and our northern chronicles relating to the visits of the Norsemen to Russia, and their commercial relations there.

Hildebrand in describing the Cufic or oriental coins found in Sweden, says (p. xi) "that along with them are generally found silver ornaments, large rings for the neck, or the head, of wires twisted together, smaller rings for the arm, partly of wires twisted together, partly made of a single thin piece of silver, the ends of which form a beautiful knot, bracelets, sometimes with patterns, which are made with a punch, ingots, both complete and broken, lumps of silver, mostly hammered and rolled together for convenience of transport, and in order that they might be used as money." This description would exactly apply to the silver ornaments found at Cuerdale. "There can be no doubt," continues Hildebrand, "that those ornaments, ingots, and lumps of silver have accompanied the coins from rich Asia, where they could much more easily obtain silver than in the northern parts of Europe, even if we suppose that the little silver which is to be found in the mines in the Scandinavian mountains was known and used at the time in question. This view is confirmed by the circumstance that similar ornaments are still used in some parts of Asia."

As those ornaments are not found in the west of Europe, except along with Cufic coins, and not at all in the interior or southern parts of Europe, and as similar silver objects are said by Frahn to have been found in Russia with the same coins, I regard it as without doubt that Mr. Hawkins has been perfectly right in giving an oriental origin to at least a great part of the silver ornaments found at Cuerdale, a view which Hildebrand also adopts. It is very natural to suppose that some of them would be smelted and made into other shapes after they had been brought to the British islands by Norse merchants or vikings. But the original oriental types seem to have been very much retained. It is worth observing, that they were found along with coins of Norse sea kings and earls.

I cannot conclude these few remarks without expressing the hope that British antiquaries will at a future time take great care to ascertain the localities where Cufic coins and silver ornaments have been found in England and Ireland. By such facts we should be enabled to give a still clearer and more detailed account of the remarkable trade between the east and the north of Europe which existed at so early a period, and of the influence which this connection with the Levant had upon the civilization of the north of Europe.

J. J. A. WORSAAE, OF COPENHAGEN.

## ON THE CITY OF ANDERIDA, OR ANDREDESCEASTER.

AMONG the numerous questions which have long exercised the ingenuity of antiquaries, one is the site of the ancient city of Anderida, or Andredesceaster, respecting which it is proposed to add another to the many discussions the subject has already experienced. There is, there can be, no expectation of discovering new sources of information, or of throwing absolutely new light upon the matter. All we can hope to accomplish must be to collect the substance of the notices in our old annalists; to make some observations upon the account so obtained; and to conclude with a consideration of the probabilities with regard to those places where the lost Romano-British city is, by their respective advocates, supposed to have stood.

The Saxon Chronicle\*, and several others of different periods, allude to the fate of Anderida, but merely announcing its utter destruction, they are too concise to serve the present enquiry; therefore, neglecting them, we will produce the copious statement of Henry of Huntingdon. "The kingdom of Sussex begins, which Ella maintained long and most ably; but auxiliaries had joined him from his own country, &c.—Relying therefore upon (his) large forces he besieged Andredescester, a very strong city. The Britons then collected as thick as bees, and beat the besiegers in the day by ambushes,

\* Gibson's edition, p. 15

and in the night by assaults There was no day, there was no night, wherein unfavourable and fresh messengers would not exasperate the minds of the Saxons, but thereby rendered the more ardent, they would beset the city with continual assaults Always, however, as they assailed, the Britons would press them behind with archers, and with darts thrown with thongs, therefore quitting the walls, the pagans would direct their arms and steps against them Then the Britons, excelling them in fleetness, would run into the woods, and again come upon them from behind when they moved toward the walls By this artifice the Saxons were long annoyed, and an immense slaughter of them was made, until they divided the army into two parts, so that, while one part should attack the walls, they might have behind a line of warriors arrayed against the charges of the Britons But then the citizens, worn down by daily want of food, when they could no longer sustain the weight of the assailants, were all devoured by the edge of the sword, with the women and little ones, so that not even a single one escaped And because they had suffered such losses there (the Saxons) so (utterly) destroyed the city, that it was never afterwards rebuilt Only the site, as of a very noble city, is pointed out desolate to those who may pass by<sup>b</sup>

Such are the words of Henry of Huntingdon, who wrote in the twelfth century He does not give the precise date of the event, but places it between the fortieth and the forty seventh years of the coming of the Saxons to England, "adventus Anglorum," that is, between A D 489 and 496 The Saxon Chronicle names the year 490, other authors slightly differing years Now upon the above detailed description it must be

<sup>b</sup> Regnum Sudsexe incipit quod Ella diu et potentissime tenuit Venerant autem ei auxiliare a patria sua &c Fretus igitur copus ingentibus, obsedit Andredecaster urbem munitissimam. Congregati sunt igitur Britanni quasi apes et die expugnabant obsidentes insidius et nocte incursibus Nullus dies erat nulla nox erat quibus sinistri et recentes nuntii Saxonum animas non acerbarent inde tamen ardentiores effecti continuus insultibus urbem infestabant Semper vero dum assilirent instabant eis Brittones a tergo cum viris sagittariis et amentatis telorum missilibus Dimissi igitur moribus gressus et arma dignebant in eos Pagani. Tunc Brittones eis celeritate prestantiores silvas cursu petebant ten-

dentibusque ad moenia rursum a tergo aderant. Hac arte Saxones diu fugati sunt et innumera strages eorum fiebat donec in duas partes exercitum dividerent ut dum una pars urbem expugnaret casset eis a tergo contra Brittonum excursus bellatorum acies ordinata Tunc vero cives diuturna fame contriti cum jam pondus infestantium perferre neque rent omnes ore gladii devorati sunt cum mulieribus et parvulis ita quod nec unus solus evasit Et quia tot ibi damna toleraverant extranei ita urbem destruxerunt quod nunquam postea reaedificata est Locustantum quasi nobilissimæ urbis transeuntibus ostenditur desolatus.—Savile a Rer. Angl. Script. post Bed. Frankfort 1601 p. 312.

remarked, that not a single particular is mentioned affording the smallest clue to the situation of Andredescester, except that the city must have been very closely surrounded by a forest, which we may safely assume to be the great forest of Anderida or Andredesweald; and it is generally admitted to have stood westward from the straits of Dover: but beyond this we know absolutely nothing. Our business therefore must be to examine what assistance the character of Andredescester itself, as learned from the account of it just quoted, will afford in determining its probable position.

The name then indicates that this was, or had been, a Roman settlement, the termination "cester," Latin, castrum, a camp, always implying such a fact. And if it was a permanent Roman station, we may be certain that it possessed marks of Roman occupation, in the existence there of walls constructed with stone and lime. We should also advert to Henry of Huntingdon's observation, that Andredescester was "a very strong city—urbem munitissimam;" which indeed was evinced by the obstinate resistance of the inhabitants opposed to their Saxon invaders. And lastly, that the city was extensive appears an inference equally clear from the statement of the numbers which collected for its defence, as well as for the attack. Therefore, though positive information fails us, we perceive there is reason to believe, that Andredescester was a large and well fortified Roman city; consequently, that the spot where it stood is quite as likely to contain at the present day some signs of Roman domination, as any of those numerous places in this kingdom, wherein undisputed traces remain of Roman ascendancy.

Our next attempt shall be to enquire how far the situation of any of the localities, to which the site of Anderida is conjecturally assigned, will answer to Henry of Huntingdon's description; and especially what vestiges of Roman buildings we can find there. These localities amount to eight; namely, Newenden in Kent, Arundel, East Bourne, Chichester, Hastings, Newhaven, Pevensey, and Seaford, in Sussex. Upon all these places it will be necessary to make some remarks.

1. Camden, it is understood, was the first to pronounce an opinion in favour of Newenden; and his authority upon such questions is justly great. Still his expressions declare only



what is *his opinion*, as he adduces not a tittle of evidence for his assertion\*, that the monastery, erected in Newenden by Sir Thomas Alberger, (or Fitz Aucher, according to Dugdale's Monasticon,) temp Edward I, actually was at or near the site of Andredeceaster. With the entire of the small parish of Newenden, I have been in former days most intimately acquainted but nowhere, I confidently affirm is there a single mark of early occupancy, such as we may suppose would be left by a city like what we are assured Andredecester was. Some inequalities on the surface of the soil may tend to prove that buildings formerly stood there, but I am aware of none with an exception speedily to be considered, which *could* from their situation, be any other than dwellings. The parish of Newenden lies upon the extremity of a long ridge or tongue of land, extending eastward from Sandhurst on the west having the marshes or level meadows along the river Rother to the south, and on the north a narrow valley through which flows a small stream, meeting the Rother at some distance eastward, in which last direction the junction of the two valleys produces a wide expanse of marsh land. In the north east corner of the utmost point of the upland, is a spot still bearing the name of 'The Castle,' or "Castle Toll," comprising a high mound, with vestiges of a moat, of which spot the following is the description in Harris's History of Kent p 215 "Castle Toll, this is a raised piece of land containing, I guess, about eighteen or twenty acres of land, on the east side it hath the remains of a deep ditch and bank, which seems to have gone quite round it. Near this Toll towards the north north east lies a piece of ground raised much higher than the Toll is, this was encompassed with a double ditch the tracks of which are still to be seen in some places, and within the line is, I believe, about five or six acres of land on the south and north sides of the uppermost vallum, very eminent still" (sic) "When Dr Plot visited this place in the year 1693, he saith in some manuscript papers of his which I have the favour to peruse, that they were then very lofty, and he was informed by an ancient and sober country man, who had often ploughed upon this hill, that both the mounts or tumuli, and the valla, were then at least four foot

lower than when he first knew the place: and therefore no wonder if I found them *much lower yet*, when I visited this place. And the plough and the usual deterrations will in time reduce them to a level." This has been partially effected, and much of what is described above is utterly obliterated, changes having been produced even while I frequented the locality; though sufficient still exists to shew that a fortified place once covered the ground. Now why, it may be asked, should not Andredescaster have stood here, as Dr. Harris argues that it did? The vicinity might indeed have suited for the peculiar system of warfare, which the Britons are stated to have adopted; although the adjoining upland seems likely to have been less densely wooded, than were the surrounding districts. But the overwhelming difficulty is, that not a particle of Roman masonry is to be found here. When the ramparts, which are now completely levelled, were still distinguishable, as just noticed, about the end of the seventeenth century, they are so mentioned as positively to imply mere earthworks; and the total absence of every thing betokening stone and lime walls was always remarked by myself and others in our numerous visits to the spot. If then this fortification was constructed with sods merely, it may be presumed that no one will contend for its Roman original; and if not Roman, it will not answer to the character of the city we are seeking. Another objection might be found in the situation; which, allowing for every possible alteration in the face of the country, would, formerly even more than now, vastly have resembled that at the bottom of a sack, or of a rat trap: a most unlikely position, it must be acknowledged, for a permanent Roman station.

Those marks of Roman inhabitation, which we fail to discover at the "Castle Toll" of Newenden, are equally wanting, I venture to assert, throughout the entire remainder of the parish. In and about the buddings of Losenham, where Sir Thomas Alberger's priory stood, not a solitary stone, likely to have belonged to that priory, could ever be observed, often as I have looked around for such objects; far less do the premises contain a single portion of the greatly more enduring masonry of the Romans. Indeed, though a native and long a resident of that neighbourhood, I never heard even a rumour of any evidence to prove that an individual Roman, or any thing Roman, had penetrated into ~~that~~

country, which must, in very early times, have been almost one impervious forest<sup>d</sup>

2 With regard to Arundel being the site of Andredcester, I am not aware that any claim has been advanced beyond that in a small pamphlet, published in 1813, without any name, but written by Mr James Puttock. *Argument this tract cannot boast, unless we admit as such a far fetched attempt at deriving the names Anderida and Arundel from the same roots in the British language* The author's expressions are—"the name of this river," the Arun, "I derive, &c—I conclude," p 17, "I confidently believe," p 18, "my impression is," p 19, "I should think," p 20, notwithstanding he "flatters himself he has solved the mystery" relating to "the site of Anderida," pref, and concludes thus, "in short, whoever seeks for Anderida at any other place than Arundel will lose his labour"

In spite of this assertion, however, the generality perhaps of enquirers will venture to differ from the writer That a castle existed at Arundel, as Mr Puttock states, during the Saxon period, is freely acknowledged, for the Domesday description of the place alludes to payments from the "castrum Harundel" in the time of King Edward the Confessor, and that a Roman station of some kind might have stood there is probable, Arundel lying very nearly in a direct line from the Bignor villa to the sea But actual proof of the existence of any such station depends upon the fact of Roman walls, or remains of them, being traceable in or around the present castle of Arundel, in the absence of which marks, and without positive historical evidence, no claim to have been a Roman

<sup>d</sup> Since these observations were commenced I have seen an article in the *Gentleman's Magazine* for December, 1844 p 577 by my friend the Rev Beale Post who takes the same view of the question as relating to Newenden and finally draws the same conclusion with myself Nevertheless I have persevered in my undertaking because Mr Post has noticed only two places Newenden and Pevensey and because he has adopted a somewhat different line of argument from mine. Upon one particular Mr Post has I conceive fallen into a mistake. He alludes to a farm in the parish of Newenden bearing a name with in his opinion a resemblance to that of Anderida namely, as there given Andred. Hereby he must I imagine mean a farm a mile from the

church toward Sandhurst lying south of the turnpike road but which in my time was always called Heronden or Harnden. This farm however is in the parish of Sandhurst (my native place) and although great part of the farm on the opposite side of the road is in Newenden for this I never recollect hearing any other name than Lamberden

\* Anderida identified with Arundel pp 20 London H Hughes 15 St Martin's Lane 1843

<sup>f</sup> As a friend justly observed after reading the pamphlet the identification rests upon similar grounds with Fluellin's resemblance between Macedon and Monmouth—

There is salmon in both  
Shakespeare's Henry V

city can be admissible. And even allowing a Roman station to have been placed at Arundel, it by no means follows, that it was Anderida; on the contrary, the nature of the locality seems but ill adapted for the sort of warfare by which Henry of Huntingdon tells us the siege and defence were carried on; and most especially the condition of Arundel, when that chronicler wrote, will not agree with his description, because, instead of "lying desolate," it was, and, it is on record, had been for centuries before, in constant occupation. Upon this particular however farther remarks will be made hereafter, applying to Arundel equally with other places. It may be added, that no statement of the possession here of any Roman masonry or ruins is advanced in "The Antiquities of Arundel;" in which work it is expressly observed, p. 2, "the first time we meet with it is in King Alfred's will, 877, in which he gives it to Athelm, his brother's son."

3. The notion of East Bourne having been the site of Andredesceaster is grounded solely, I believe, upon the circumstance, that, A.D. 1712, the vestiges of Roman building were discovered between the church and the sea<sup>b</sup>. Upon this foundation Dr. Tabor<sup>c</sup> raised the hypothesis, that Anderida *must* have stood here. But granting these remains to have been, which appears certain, those of a Roman villa, this, I contend, will by no means prove that *a large fortified Roman town* occupied the immediate vicinity. On the contrary, judging from the usual custom in such cases, the stronger probability seems to be, that the villa would be erected at some little distance at the least, for a quiet retreat from the commotion of the military city. Be this however as it may, beyond these traces of a villa absolutely *no* Roman ruins exist at East Bourne; consequently the true and only safe test in this enquiry fails here, as elsewhere, to throw any light upon the position of the missing Andredescester.

4. Our next subject is Chichester. But as it is now generally considered<sup>d</sup> that the Roman appellation of this city was Regnum, this place may be dismissed without farther observation.

5. Hastings requires scarcely more notice. The situation being among abrupt hills, it seems that space would have

<sup>a</sup> 8vo. London, 1766

<sup>b</sup> East Bourne, 1787, Appendix.

<sup>c</sup> Philos. Transactions, vol. xxx. pp. 549, 783

<sup>d</sup> Horsfield's Sussex, vol. i p. 41, and Gentleman's Magazine, December, 1844, p. 577.

been utterly wanting for those evolutions between the besieging Saxons and the defending Britons at Andredesceaster, which we are assured were actually practised. But the grand difficulty is, that at Hastings there is neither ancient record nor existing vestige of any of those extraordinary structures, which the Romans invariably raised wherever they retained lengthened possession of a country, and which often vie almost with rock itself in durability. So far as my information extends, the strongest advocacy of Hastings as the site of Anderida is comprised in a suggestion of Somner<sup>1</sup>, that such *might* be the case from the addition of "Chester" to the name. Somner's authority for that addition I know not; some no doubt he had, though he adduces none; but certainly it was not the Saxon Chronicle, where Hastings is never styled "Ceaster," and, as already stated, evidence is still to be produced that a Roman building of any description ever stood on or near the spot.

6, 7. The cases of Newhaven and Seaford may be discussed together, their claims to the honour in question, as reported in Horsfield's *Sussex*, vol. i. pp 51 to 54, resting entirely upon manuscript observations by Mr. Elliott, Mr Hayley, and Mr. Charles Verral. In these observations, however, I find merely conjectural supposition beyond the statements that Roman camps are yet visible in the neighbourhood of those two places, and that "an extensive Roman cemetery has been discovered on the farm of Sutton" adjoining Seaford<sup>m</sup>. But *camps*, surrounded by earthworks, like those just alluded to<sup>n</sup>, are totally distinct things from cities encircled by stone walls; and it will hardly be denied, that the latter must have been the condition of Andredesceaster. Respecting the Roman remains, I repeat what has been said with regard to East Bourne; that the utmost such remains can demonstrate is, that some Roman settlement existed at no great distance, not, in the absence of other proof, that such settlement was a considerable city like Anderida. At both Newhaven and Seaford, as well as at every other spot, omitting Chichester, hitherto noticed in this discussion, there is wanting the conclusive testimony supplied by masonry of indisputable, or even probable, Roman origin, such as that

<sup>1</sup> Roman Ports and Ports in Kent, p. 105.

<sup>m</sup> Ut supra, p 52.

<sup>n</sup> The camp near Seaford I have never

inspected. that at Newhaven I have seen, and deem the fact very doubtful whether it really is Roman.

wonderful people were accustomed to construct for the defence of their permanent stations.

8. We have now, lastly, to examine the title of Pevensey to the honour in question. And here we discover clear evidence of a Roman settlement, and that of no mean importance. It is well known, that the Romans deemed an essential ingredient in the composition of really good mortar to be pounded pottery, or tiles; which is specially mentioned by one of their authors, Vitruvius, in his book upon architecture\*. This admixture necessarily imparted a very perceptible red tint to the mortar, and inasmuch as no other people are recorded, or even conjectured, at any period, to have adopted the same system, wherever this red mortar is observed, it may be regarded a sure proof of the workmanship being Roman; although the absence of that colour in the mortar is not conclusive to the contrary, because sometimes the pounded pottery is wanting in erections, undoubtedly, I believe, of Roman construction. At Pevensey however this red mortar is most conspicuous throughout the entire original portion of the walls, namely, those enclosing the great court; wherefore we may safely pronounce this indisputably a Roman fortress. The present appearance of the exterior range of walls and towers, which are yet perfect, evinces the former strength of those defences, especially against such uncivilized assailants as the ancient Britons or Saxons. And the interior area, comprising altogether nearly ten acres, would suffice to contain such an amount of population, as we may imagine, from the old Chronicler's description, had congregated within Andredcester just previous to its final overthrow. That Henry of Huntingdon in saying, as above, that "the Britons collected as thick as bees," did not mean that the whole number assembled within the walls of the city, is clear from his account immediately following of the assaults and stratagems enacted by those without, and which could not have proved so successful as they did unless very strongly supported.

\* Si autem fluviatricæ aut marinæ duæ arenæ in unam calceis conjiciantur ita enim erit justa ratio mixtionis temperaturæ. Etiam in fluviatrica aut marina si quis testam tusam et succretam ex tertia parte adjectit, efficiet materiæ temperaturam ad usum meliorem.—Vitruvius Pollio de Architecturâ, lib. ii. c. 5

The following is the meaning of Vitruvius, as rendered by Mr Hartshorne, in

his paper on Portchester Castle, p. 22, in the Proceedings of the Archæological Institute at Winchester, 1845 "If the cement be made of river or sea sand, the proportions should be two parts of sand and one of lime; and if to this there shall be thrown in for the third part broken and sifted tiles, it will greatly ameliorate the quality of the cement."

\* Chronicles of Pevensey, p. 41

That the walls of Pevensey existed, and in a ruined condition, at the landing of the duke of Normandy, seems sufficiently certain from the evidence now to be adduced. It is indeed stated by Mr. Lethieullier in his "Description of the Tapestry remaining in the Cathedral of Bayeux," that "Harold, who had been crowned king, was not ignorant that the duke would infallibly come with an army to support his right to the throne; and therefore *fortified Pevensey*," &c. The authority for this assertion I know not, but admitting it to be indefeasible, it cannot signify that Harold then erected the whole of the now standing walls, because, in the first place, he had no time for a work of such magnitude and admirable construction, as we behold it to be; and secondly, as already shewn, internal proof still survives that the masonry is Roman. So again, though a Chronicle of Battle Abbey<sup>a</sup> informs us, that the duke of Normandy landed "near the castle called Pevenesel," this expression, considering what ground we have for believing the anterior origin of the fortress, can only imply, as it would seem, that the "castrum Pevenesel" was in being when William landed there. But, beyond this negative reasoning, the walls even now shew marks of repairs and additions belonging to what, with regard to architecture, is styled the Norman period. One of the towers has been heightened<sup>b</sup>, where the distinction between the Roman and the later mortar is clearly visible, beside that the upper portion exhibits a window with a semicircular head, or of Norman shape. There are also several places where the walls have been patched, one in particular, apparently an extensive injury, where the new work is "her-ring-bone;" but in all these cases the composition of the mortar manifestly indicates a date subsequent to the original erection, and my observations tend to the conclusion that a majority, if not all, of these repairs, are coeval with the addition to the tower just referred to. Whether they were effected by Harold, or by his rival William, is immaterial: the difference of time could be very trifling; and at the period in question the intercourse between England and

<sup>a</sup> From A D 1066 to 1176, compiled by an unknown monk of that establishment, and recently printed by the Anglia Christiana Society, from a manuscript in the British Museum.

<sup>b</sup> 1066. Dux ergo cum incredibili exer-

citu, divino comitante favore, navigationem aggressus, prospere tandem prope castrum Pevenesel dictum applicuit.—Chronicon Monasterii de Bella.

<sup>c</sup> Chronicles of Pevensey, p. 45.

Normandy was so frequent, that a great similarity with regard to architecture would be likely to prevail in both countries, more especially in the parts most contiguous to each other. There is farther evidence that the walls of Pevensey were in ruins at the Norman invasion, in the facts that there is no record of Pevensey castle as a defensible fortress at the time, nor of any opposition offered to the invading army from thence, though it is expressly declared to have disembarked on the neighbouring shore.

Against the notion now contended for, that Pevensey represents Andredesceaster, there are two objections, which we must endeavour to obviate. And first with regard to the modern name, which certainly bears no resemblance to that which we would appropriate to the vicinity. *Wheresoever* the ancient city stood, it is clear, that both name and remembrance are most completely lost. Nor need this circumstance greatly surprise us, when we recollect the utter and long continued desolation which is stated to have overwhelmed the place. Our supposition, that the old walls now called Pevensey are those which encircled Andredesceaster, is by no means contradicted by the fact it involves, that when, in process of time, the *adjoining* valuable, though possibly quite deserted, land was taken possession of, as undoubtedly it would be, the new occupant must have imposed a new appellation, even though all memory of the old one might not have vanished. And that such was really the case seems the meaning of Henry of Huntingdon's expression, "*locus tamen ostenditur desolatus*, the site *is pointed out* desolate" as if the situation of the ruined city was known and noticed, long after the present town of Pevensey is recorded to have existed under that title. The name Pevensey is considered, perhaps correctly, to be of Saxon origin, and if so, it *must* have been attributed after the destruction of Anderida, in confirmation of which idea it may be mentioned, that the earliest occurrence of the name, which I have been able to discover, is in the Saxon Chronicle at the year 1046<sup>1</sup>, only twenty years, be it observed, before the arrival of the Normans. It is however the opinion of Archbishop Usher, as quoted by Somner<sup>2</sup>, that Pevensey is the "*Caer Pensavelcoit*" of the

<sup>1</sup> Gibson's ed. 1001 p. 160

<sup>2</sup> Roman Ports and Forts &c., p. 104



Britons, and Mr M A Lower<sup>x</sup> alludes to the name being used in A D 792, and 1042

The second difficulty in the question arises from the present denuded condition of the adjacent country, whereas Andredcester must have been closely surrounded by wood But though Pevensey Level now consists solely of rich grazing land, why might it not, nearly twelve centuries ago, have been a wide swampy forest? The like alteration, it is admitted, has happened with respect to the fen districts of Cambridgeshire and the contiguous counties, neither are we absolutely without evidence, that the state of the low lands in this division of the kingdom may also once have been similar The late Mr E J Curties, M P for the county, has related in the *Gentleman's Magazine*<sup>y</sup>, his noticing on the sea shore upon the eastern side of the Level the stumps of various kinds of trees now common in our woods, some of them four or five feet high, with the roots yet firmly imbedded in the earth, plainly the remains of an ancient forest Whether the same may be the case in Pevensey Level I am ignorant, but in some at least of the low lands eastward, on the borders of the streams, it was recently, and I have no doubt is now, not very unusual to disinter logs or timber from beneath the surface of what is now bare grass

Before concluding this portion of our discussion we may notice Dr Tabor's objection, in the papers already alluded to, against Pevensey being Anderida, from the fact of *so much* old wall yet existing there His idea must be, that such large and still perfect remains are inconsistent with the accounts delivered to us of the utter destruction of the city But clearly this argument is inconclusive, because any entry within the fortification, which enabled the besiegers to accomplish the slaughter of the inhabitants, would sufficiently answer the description of the Chronicles, without requiring all the walls to be absolutely levelled with the ground, which last feat indeed, especially considering that the construction was *Roman*, would be such a serious undertaking to the Saxon army, that we may safely imagine they would rest contented with having obtained possession of the city, without attempting farther injury to the "too, too solid" walls On this particular, it may have been perceived already, I am completely at issue with Dr

<sup>x</sup> *Chronicles of Pevensey* pp 10 11

<sup>y</sup> *Hornfeld & Sussex*; vol I p 42<sup>r</sup>

Tabor, and, far from deeming the extent of the ruins at Pevensey a reason for seeking Andredesceaster elsewhere, I regard that very circumstance as strongly in favour of the identity of the two places. Moreover, I contend, that the statement of the consequences of the demolition of the Romano-British city by the Saxons, is actually applicable to Pevensey, almost alone of all the spots which have been named as the site of Anderida. The quotation given above from Henry of Huntingdon, concludes, it will be remembered, by saying, "The Saxons so utterly destroyed the city, that it was never afterwards rebuilt. Only the site, as of a very noble city, is pointed out desolate to those who may pass by." If we use these words to test the condition, when they were written, of the several places whose claims we have been reviewing, we shall find the castle of Arundel mentioned in Domesday Book as existing "in the time of King Edward" the Confessor, and there can be no doubt of the situation being occupied and inhabited from that time to this, at Hastings the castle was erected, if not by William I, at least by an early Anglo-Norman sovereign, and a still earlier date will probably be granted to the town. Seaford was a port, maintaining intercourse with those of the Netherlands previous to the Norman invasion\*. Of the early state of East Bourne and Newhaven, the only evidence I can offer is, that the church of the latter was indisputably Norman, but the want in those localities, already urged, of any vestiges of Roman military masonry, is enough to exclude them from the category. The same might be said of Newenden, but we have also the testimony of Domesday Book, that the place was then of such importance as to possess a valuable market, although, if that was held where the present church and village stand, it was at a considerable distance from the intrenchments, supposed to have been those of Andredesceaster, which spot certainly is uninhabited to this day. However, of all the situations, where, with reasonable probability, we might seek for the desolated British city, the Chronicler's account seems best, if not solely, applicable to Pevensey. It is admitted, as above, that the surviving ruins shew marks of Norman repairs, these however were comparatively slight

\* M Alford *Annal Eccl Angl Sax*, tom ii. p 394, and *Acta Sanctorum Mens. Julii*, p 612.

works, the remains of the keep belonging to a far later period. There are also sufficient records of the castle being occupied as a fortress, when it must necessarily have been the residence of those to whom the custody of it was intrusted; but, it is especially to be remarked, first, that the interior of the Roman walls shews no signs of other buildings attached to or within them, with the exception of the now ruined keep, and secondly, that the town of Pevensey, properly so called, though immediately *adjoining*, is *entirely distinct from the spot which we would assume to be Andredescester*, so that the name Pevensey was bestowed, *not on the ancient British city, but upon a separate spot*. Still farther it may be noticed, as a possible corroboration of Henry of Huntingdon's statement, that the earliest portion of Pevensey church, as now standing, is in style Early English, consequently, that it was not erected till about the time of, if not subsequent to, that writer's death, and there is such a strong resemblance between some arch-mouldings of the church, and others among the ruins of the keep, that I should assign the construction of both buildings to the same period.

Before concluding this dissertation I would adduce some support to my views from *authority*. And first Somner, in opposition to Camden's theory, decidedly inclines to Pevensey as the probable site of Anderida\*, though he does not express a positive opinion. Private information enables me to produce also the observation upon this subject of one, whose reputation stands deservedly high in such matters. The late Henry Petrie, Esq., Keeper of the Records in the Tower, repeatedly mentioned, that he could satisfactorily recognise every Roman station, from Bugh castle on the confines of Norfolk and Suffolk round the coast southward and westward to Portchester in Hampshire, applying to each station both the ancient and the modern name, *with only a single exception in each case*; the identity of Andredesceaster having never been determined, nor any Roman appellation appropriated to the indisputable Roman ruins existing at Pevensey. From these considerations therefore the impression upon Mr Petrie's mind was, that Pevensey is, and Pevensey alone can be, the site of the long-lost Romano-British city.

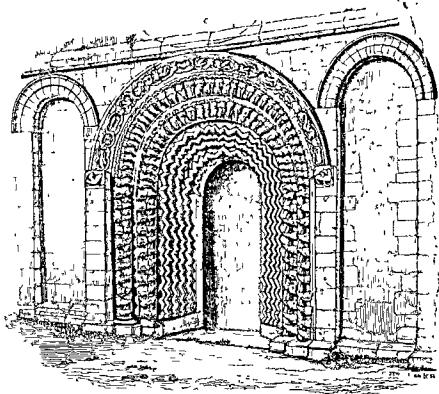
This discussion has necessarily been lengthened by the desire not to pass unnoticed whatever bearing upon the ques-

\* Roman Ports and Forts in Kent, p. 105

tion appeared to require attention. In closing the remarks offered I do not presume to alter in my favour the old Latin sentence, and say, "*Est nostro tantas componere lites.*" Whenever, as in this instance, the decision can only be between different degrees of probability, the opportunity must ever subsist of reopening the debate. As the enquiry was commenced with no previously cherished theory or bias, so the wish and endeavour throughout have been to examine and to state every thing fairly and impartially on all sides; and if the result shall be deemed to have gathered any additional weight into the scale of truth, the writer's purpose will be fulfilled, and his labours amply recompensed. To one particular of the above line of argument much importance is confidently attributed; which is, that no spot can possess any good claim, independent of authentic records, to have been a Roman city, unless exhibiting clear evidence of walls, or vestiges of walls, such as the Romans would have erected for its defence. Reasoning from this kind of testimony alone has effected my own conviction; otherwise I might have felt most disposed to assert the *credit of my native county of Kent*, supported as I should have been by the concurrent opinion of one of our earliest and most celebrated antiquaries.

ARTHUR HUSSEY.

## ST. MARY'S CHURCH, IFFLEY, OXFORDSHIRE.



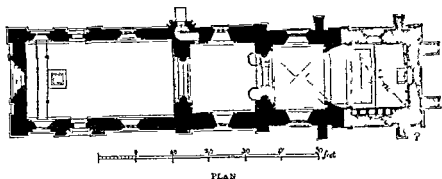
WEST DOOR

SOME apology may appear necessary for introducing into the *Archæological Journal*, an account of a church so well known as Iffley; but as no satisfactory history or description of it is accessible to the general reader, and it is acknowledged to be one of the best examples of rich Norman work, the following notes may, to some extent, supply the deficiency.

This interesting church has been described as Saxon, and as early Norman, and even Dr. Ingram, in his valuable *Memorials of Oxford*, seems to entertain considerable doubt as to the precise age of the structure. But a careful comparison of it with other examples of which the history is more accurately known, such as the work of William of Sens at Canterbury, and of Bishop Alexander at Lincoln, leaves no



doubt that Iffley church belongs to the latest period of the Norman style, no portion of it being, probably, earlier than 1160, and the whole finished within ten years of that time, with the exception of the eastern bay, which was added about fifty years afterwards. The church, which was given to the prior of Kenilworth by the lady Juliana de St. Remi, in the time of Henry II., is not mentioned in the recitation of the charter of confirmation at the beginning of the reign of that king, and it is most probable that the monks rebuilt the edifice soon after it came into their possession, according to the usual custom of those times\*.



The ground-plan is a simple oblong, (drawn out to rather a disproportionate length by the addition of the eastern bay,) with the tower in the centre. The west front is remarkably fine and rich Norman work, and the deeply recessed central doorway affords perhaps one of the best specimens in existence of this style. The dripstone is ornamented with some of the signs of the zodiac, and with birds, winged lions, and a cherubim; the two next orders are ornamented with beak-heads, the inner arch with zigzags only<sup>b</sup>. The tall and narrow blank arches on each side of this rich central doorway are plain, the buttresses are also quite plain, and the strings are not continued round them.

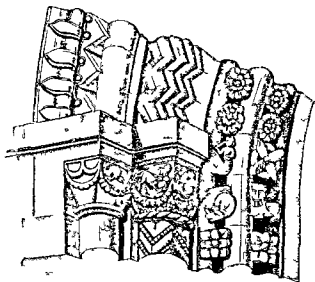
Over the central doorway are the remains of a large circular Norman window (oculus), filled up with a debased Perpendicular one, which, it is apparent at first sight, should be

\* The resemblance between the west doorways of Iffley and Kenilworth churches, has frequently been noticed, and helps in some degree to confirm this opinion. There is a good engraving of the Kenilworth doorway in the Builder for August, 1847, which may be compared with that of Iffley here given.

<sup>b</sup> It was well shewn by Professor Willis in his lecture on Norwich cathedral, that whatever its origin may have been, the zigzag ornament did not come into general use until late in the Norman style. The earlier parts of Norwich are without it, but in the later portions it begins to appear.

removed, and the circular window restored, nevertheless during the late restorations under the judicious care of Mr Hussey, it was not deemed expedient to attempt this there being no evidence to shew how the circular space was filled up, although many think that the window at Barfleston so well restored by Mr Hussey, would have afforded an excellent model, or the one at the west end of the Temple church, London, both of which are of nearly the same age

In the upper part of the west front are three small windows enriched with zigzags, and coupled shafts, with a beaded ornament twisting round them and sculptured capitals to the two shafts combined, below these is a sort of small corbel table of plain blocks the circular window having been placed in a large recessed panel, the upper part of the gable was rebuilt about 1820, chiefly at the expense and under the direction of the late Mr Robert Bliss then a resident in the parish and the ornaments were carefully restored from an old print in a much better manner than might have been expected at that period it had been destroyed when the roof was lowered, and, though the gable was rebuilt, the roof remained nearly flat for many years, until at length that has also been restored by Mr Hussey to its original pitch



IMPOST OF SOUTH DOORWAY

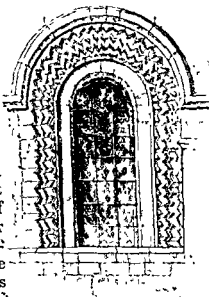
The south doorway is very rich and good Norman, the arch



enriched with roses and other ornaments, both on the soffit and on the face of the inner order; the jambs are ornamented with large square flowers, and other sculpture; the shafts of the second order are also enriched, one with the zigzag, the other with the diamond pattern, both beaded\*. The outer order is plain, the shafts not enriched. The capitals are all richly sculptured, and on one of them occurs the Sagittarius or mounted archer, which has been supposed to be a proof that the work was erected in the time of King Stephen, but there does not appear to be any good authority for this notion. This doorway stands in a shallow projection, to give greater depth to the arch; it was formerly protected by a porch.

The north doorway is also good Norman work, but much plainer than the south, and presents no remarkable features.

The windows nearest the west end on each side remain in their original state, with round arches enriched with the zigzag ornament, and are good examples of late Norman windows, which are not very common, the original windows of most of our Norman churches having been replaced in later styles, or altered to suit the taste of a subsequent age. All the other windows of Iffley church have been either rebuilt, or altered by the insertion of later tracery, but the arches of the Norman windows remain; the hoodmoulds round the heads of these windows on the exterior are continued horizontally as strings along the face of the wall.



Window South side

The parapets of the nave are carried upon corbel-tables, the corbels being generally plain square blocks, but in one part, nearly over the south door, two of these blocks are carved into the usual grotesque forms, and it appears as if the whole had been intended to be carved, the work of carving being commonly executed after the blocks were placed.

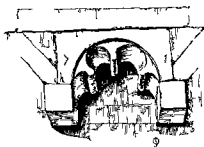
\* There are shafts exactly similar to these in the transition work of the cathedral of Chartres.

The central tower is very massive, being the whole width of



Corbel table of the central tower

the church, and square, but rises very slightly above the ridge of the roof the upper part is enriched, the lower part plain the



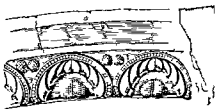
South side of Tower



String course of tower

buttresses are flat, the strings die against them, and are not carried round, as is frequently the case. The windows of the belfry vary considerably, some being worked, and others plain. The parapet is late, but the corbel table is original, and it varies a good deal, some of the small arcs are round, others are straight sided, and some are foliated.

The tower arches are very rich, and many of the ornaments are of uncommon occurrence, some of them resemble sun flowers, others pine apples or fir-cones. Two of the shafts in the jambs of each of the tower arches are



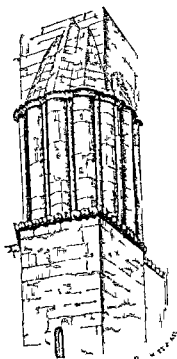
Moulding of Tower arch.

of black marble. The bases of the shafts are of late Norman character. Under the tower is a flat boarded ceiling, which was renewed in the late repairs, but the arrangement appears to



BASE OF TOWER-ARCH

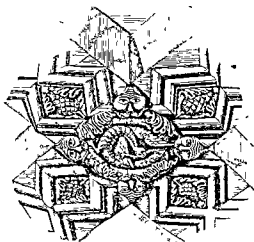
have been always the same. On the north side of the tower is a square stair turret, ornamented in the upper part with a sort of shafts, and a peculiar zigzag string, and finished at the top by a sloping stone roof dying into the face of the tower below the corbel table, the original entrance to the stair turret was from within the church, but a modern entrance has been made from the outside. In the thickness of the south wall of the tower is the staircase to the rood loft, introduced in the fifteenth century, with two doorways, one from the floor, the other to the loft, both now blocked up, this appears to have caused the removal of a Norman window and the introduction of a Perpendicular one, to suit the new arrangement, and the opposite window was made uniform with this. At the east end of the nave, and joining on to the tower, are recesses in the wall now plastered over, which were the places for two chantry altars, an arrangement which was very customary.



Top of Staircase Turret.

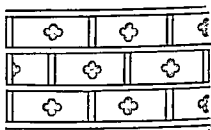
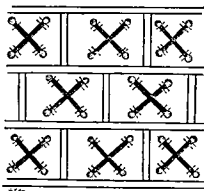
The first bay of the present, which was the whole of the original, chancel, is, like the rest of the work, rich Norman, with a good groined vault, the ribs very boldly cut into zigzags,

with a curious boss of four heads in the centre; on this vault were remains of the ancient pattern with which it was painted, and which appeared to be of the same age with the vault itself, but this is now effectually concealed by another thick coat of whitewash. The walls of this part of the church have evidently



Boss of Church Vault

given way at some period, and caused a disturbance of the vault



Pattern on the Vault.

and ribs. This settlement may have taken place in the thirteenth century when the east wall was removed, and the introduction of the two windows of a somewhat later period may have been part of the alterations caused by it. The zigzag work on the ribs is singularly irregular, without any apparent cause. The shafts in the corners of this bay are very remarkable, being triple shafts under a single capital, and the spaces or channels between the shafts are filled with square flowers richly carved in a variety of patterns. On the outside of this bay the hoodmoulds of the Norman windows are continued as strings, as in the nave, as far as the original Norman buttress, but not round it nor beyond it. The windows inserted in this bay are good early Decorated.

The eastern bay of the chancel is pure Early English, and on careful examination is evidently an addition to the length, and

does not replace an earlier bay, or an apse. It has a good Early English vault, with ribs and shafts, and strings, all of which have very decided and good Early English mouldings: the *sedilia*, *piscina*, and *ambry*, are also good specimens of that style, and the windows are single lancets. The junction of the old work with the new may be clearly traced both on the exterior and in the interior. On the exterior it takes place on each side, in the middle of a flat buttress, which is made wider than usual on this account, with a joint all the way up it. In the interior the vaulting shafts in the angles of the Norman work caused some difficulty in the removal of the east wall, which has been got over in an ingenious, yet rather clumsy manner, the shafts being left in their places, and the wall cut away behind them in an oblique direction, receding to meet the new work, as may be observed on the plan: to cover this awkward junction a small arch with the zigzag cut upon it is introduced, forming a sort of tall panel of the intermediate space, which is in fact the thickness of the original east wall. The buttresses at the eastern angles, although flat and resembling Norman, have very decided Early English shafts recessed in the angles. Over the east window in the gable is a small Norman window, or air-hole, with the zigzag all round it, this was probably in the same situation in the original east wall, and was used up again in the new work.



Buttress at the north-east angle

The vault of this eastern bay appears to have had too great a thrust for the strength of the walls, and additional buttresses were added at the sides in the fifteenth century, which sufficed for a considerable period, but latterly the east wall was found to be thrust so much out of the upright as to become dangerous, and two massive buttresses have been added at the east end which are more useful than ornamental, but seem likely to answer their purpose.

The large square font, with its detached shafts or legs, is too well known to require further description. The church is entirely fitted up with open seats in good taste, and has been put into thorough repair.

ILLUSTRATIONS OF MEDIEVAL MANNERS AND COSTUME  
FROM ORIGINAL DOCUMENTS.

JOUSTS OF PEACE, TOURNAMENTS, AND JUDICIAL COMBATS



"HOW A MAN SCHALLE BE ARMYD AT HIS ESE WHEN HE  
SCHAL FIGHTE ON FOOTE

THE chivalrous diversions of our forefathers, devised with admirable effect to sustain the ardour of military enterprise during the times of peace, appear to have been controlled by detailed and precise regulations. In an age when every man of gentle descent was liable on the first occasion to be called into active service in the field, it was most desirable that the sports of youth, and the brilliant passages of arms which formed the greatest delight of riper years, should be rendered subservient to the maintenance not less of the discipline, than of the practice, of actual warfare.

With a view to this object, doubtless, were the formal instructions prescribed, which directed with minute precision the entire ceremonial of the tourney, or the battle within lists. The period when defined rules for observances on such occasions were first enacted, has not been ascertained, and none of those which have been preserved are more ancient than the fifteenth century. The documents now submitted to the readers of the Journal, are of that period.

The curious ordinance, relating to those favourite diversions of former days, termed "Justis of pees," *hastiludia pacifica*, or *joutes à plaisance*, as distinguished from the deadly conflicts, called by Froissart, *joustes mortelles et à champ*, has more than once been brought before the notice of archæologists. The rare or costly publications, however, in which these and other remarkable illustrations of ancient manners, of the warlike practices, and military costume of our forefathers, have been given, are not accessible to all readers. A transcript, of earlier date than the MS. from which copies of these documents have been supplied, has most liberally been placed at our disposal by the courtesy of the Lord Hastings, and it is scarcely requisite to offer any apology for again bringing forward evidences of this authentic and interesting nature, in order to give publicity to a text more ancient than that heretofore known.

The valuable volume of collections, now preserved at Melton Constable, from which the following extracts have been derived, is in no slight degree curious, as presenting an assemblage of the popular subjects which composed the handbook of the English gentleman, in the reign of Henry VI. With ordinances of chivalry are found therein numerous entries on matters of domestic economy, tables of weights and measures, a ready reckoner and perpetual almanac, relations of the ceremonial observed at the coronation of Henry VI, the version of the Art of War by Vegetius, (written by order of Sir Thomas of Berkeley, and completed in 1408,) a poem upon Alexander the Great, the Epistle of the Goddess Othea to Hector, (both translated from the French,) and other curious treatises. Escutcheons, of the bearing of Astley, quartering that of Harcourt, with a label of three files, ermines, (?) appear repeatedly on the pages of the MS., and the following coat occurs on one leaf: sable, two lions rampant affrontés, or. Upon the stamped binding, of the earlier

part of the seventeenth century, appears the motto, *ICH DIE*, with a circle of rays surrounding a central compartment, now vacant, in which was displayed, probably, the triple plume of the Prince of Wales. This device would give rise to a conjecture that this precious volume had passed into the possession of the gallant Prince Henry, son of James I.<sup>a</sup> At some future occasion we hope to offer to our readers a more detailed description of this curious MS., and of the interesting limnings which illustrate its contents.

The volume commences with instructions regarding equipment for the jousts of peace, illustrated by a large and very curious illumination, representing two knights in the presence of a princess of France, running at the barriers, and in the act of shivering their strong lances, tipped with three pointed coronals. One of them bears the cross of St. George upon his shield, and his crest is very singular, three damsels enclosed in a basket. The other knight bears a plain blue shield, and his crest is a harpy, ducally crowned and gorged. The following document was given by the late Mr. Douce, in the *Archæologia*, from a volume which once belonged to Sir John Paston, in the reign of Edward IV., now preserved amongst the Lansdowne MSS. in the British Museum.<sup>b</sup>

¶ Abilment for the Justus of the pees

- ¶ A helme welle stuffyd, with a Crest of hys de vijs  
 A peyre of platys and xxx Gyders  
 A hauscement<sup>c</sup> for the Bode, with slevis  
 A botton, with a tresse in the platys  
 A schelde coverid, with his devijs  
 A Rerebrace<sup>d</sup>, with a rolle of ledyr well stuffid  
 A Maynfere, withe a ring  
 A rerebrace, a moton  
 A vambrase, and a gaynpayne and ij brickettus  
 And ij dosyn tressis, and ij vamplatus  
 And xij Grapers<sup>e</sup>, and xij Cornallis and xl Speris  
 And a Armerer with a hamor and pynsons

<sup>a</sup> Upon the fly leaf are scribbled the following memorials possibly of ancient possessors of the book. *Tho nas sytz hugh port azur a fesse inter 3 bucketes sable hooped or*—Bryan Tunstalle—Thomas Tunstalle—Deu Garde page. And the d such,

*Qui a aultui fa t ce qu'il ne doit*

*Ce lui adulent qu'il ne vouldro t. R. P.*

<sup>b</sup> Lansd MS No 23. f 10 *Archæol.*

vol. xvii p. 291. It is also copied by Sir Samuel Meyrick in his *Critical Inquiry* vol. ii. p. 188 (p. 15<sup>th</sup> ed. t. 1831)

<sup>c</sup> Hauscement, Lansd. MS. Compare "*Hauler* the underlaying of a shoe" Cotgrave

<sup>d</sup> Rerebrace Lansd MS

<sup>e</sup> xii. Grapers, explained by Sir Samuel Meyrick as denoting holders for the grips. See note q *infra*.



And naylys with a byckorne<sup>f</sup>  
 ¶ A Goode Cowrser and row schode<sup>g</sup> with a softe bytte  
 And a gret halter for the rayne of the brydylle  
 A Sadyllle welle stuffud  
 And a peyre of Jambus  
 And ij dowbylle Gyrthis with dowbille bokollus  
 And a dowbille sengulle with dowbille bokullus  
 And a rayne of ledir hungre<sup>h</sup> teyyd from the horse hede un to the  
 gyrthys be twen the forther bowse of the horsce, for renassying  
 A Rennyng<sup>i</sup> paytrelle  
 A Cropere of leder hongre  
 A Trappar for the Courser  
 And ij servantis on horsebake welle be sayne  
 And vj servantis on fote alle in a sute

It is not my intention to offer here any remarks upon the curious subject of justs, their introduction probably from France, or other details in connection with these chivalrous exhibitions which have been ably illustrated by the late Mr Douce Sir Samuel Meyrick, and other writers

At the period when these instructions were compiled in the earlier part of the fifteenth century armour of mail had become almost entirely superseded by plate a change which had commenced as early as the reign of Edward III At that period the legs and arms were first protected by rerebraces and vambraces, cuisses and greaves to which the globular breast plate or *plastron* was soon added and this with the 'rere doss,' or back plate formed the pair of plates large as designated by Chaucer The pair of plates by which the use of an habergeon was rendered unnecessary is mentioned as early as 1330 amongst the armour of Roger, earl of March, taken in Nottingham castle<sup>k</sup> It is very doubt-

<sup>f</sup> B scornuta or b *scorne* was a weapon having a head for ned with a beak or horn neither direct on as shewn in the figure of B shop Wivills champ on the sepulchral brass of that prelate at Salisbury (Carter's Sculpture and Painting pl 97) Byckorne here denotes an armourer's tool for riveting a beak iron A hamer j bequerne j payr of pynsons. —Inventory of goods delivered from the Tower 33 Hen VI Archæol vol. xvl p 126

Small bckernes are named amongst armourers tools in the Survey of the Tower of London 1660

<sup>g</sup> Rough shod new shodd Lansd. MS

<sup>h</sup> Leather of Hungary This passage is

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obsure Mr Douce supposed bouse to be a boss on the horse's gear and S r S Meyrick explains renasshyng as curbing or acting as a martingale The word may possibly be read revassying

<sup>i</sup> Here a second hand has interpolated the word for

<sup>k</sup> Un peire de plates couvertz d'un drap d'or une peire des plates couvertz de rouge samyt vj corsetz de feer &c — Invent. of Exch. vol 1 p 165 The petition also of James Douglas to be allowed to procure armour from London for a wager of battle A D 1367 mentions unum par de plats j banbergeonem &c. — Rymer t. vi. 41 Edw III

ful what were the "gyders," of which thirty were required for the jouter's equipment Mr Douce offers no explanation, and Sir Samuel Meyrick supposes them to have been identical with "vunders, straps to draw together the open parts" Vunders, however, appear to have been either gussets of mail, or overlapping plates, serving to fill up the spaces, or *vuides*, either at the elbow, or the knee joints They are thus mentioned in the curious romance of *Clariodes*, where the knights are described as putting on, "after their desire, sabatyns, greves, cusses with voyders" and again, in the following lines,

"And on his arms, rynged not to wyde,  
There were voyders fretted in the mayle,  
With cordes rounde, and of fresh entayle<sup>1</sup>"

Johan Hill, armourer to Henry IV, in his treatise, included in the valuable illustrations of ancient state and chivalry, for which we are indebted to the editorial care of Mr Black, says, "first behoveth sabatouns, greevis and cloose qwysseux, with voydours of plate or of mayle," &c, "a paire of vaunt brace cloos, with voydours of mayle y fretted"<sup>m</sup> In the inventory of articles delivered out of the Tower, dated 33 Hen IV (1454-5), are enumerated habergeons of Meleyn, probably Milanese, of which three had been "broken to make slewys of Woyders and ye's"<sup>n</sup>

The jouter wore under his plates a "hauscement," or doublet with sleeves, serving, like stays, to support the body To the plates were affixed a button and clasp, termed by Johan Hill, a forlocke, to which the helm was fastened, so that a blow would not easily dislodge it from his head The shield was perhaps considered a sufficient defence for the left arm, and accordingly complete armour appears to have been provided for the right arm alone There is, indeed, much obscurity in the item, "a Rerebrace, with a rolle of ledyr well stuffid," which, as Sir Samuel Meyrick remarks, the reading of the Lansd MS being *rerebrake*, "seems to refer to a part of the horse furniture, and probably to a guard fixed on the crupper, to break the fall of the rider when thrust out of his saddle"<sup>o</sup> If, however, the "rerebrace," first mentioned in

<sup>1</sup> See extract quoted by Sir Walter Scott, notes to *Sir Tristrem fyfte* 1

<sup>m</sup> Illustrations of ancient State &c. from MSS preserved in the Ashmolean Museum; presented to the Roxburghe Club

by Benjamin Barnard, Esq 1840 p. 5

<sup>n</sup> *Archæol.*, vol. xvi. p. 125

<sup>o</sup> *Critical Enquiry*, vol. ii. p. 15; edit 1834 Sir Samuel has conjectured (*ibid.* p. 137) that the round ball, first seen on

the foregoing enumeration, should be considered as armour for the upper joint of the left arm, in this instance provided with a leathern pad or torse, possibly, for the more convenient support of the shield, a question may occur in regard to the nature of the object, designated in the ensuing item, as "a Maynfere withe a ring" Mr. Douce gives the following interpretation, adopted likewise by Sir Samuel,—“armour for the horse's neck” I have sought in vain for any mention of the word in the old dictionaries: it occurs in the curious recital by the chronicler, Hall, of the array for a tournament at Oxford, 1 Henry IV. "Some," he says, "had the mainferres, the close gantlettes, the guissettes, the flancardes, droped and gutted with red, and other had them speckled with grene" The terms used by Hall, are, for the most part, those used in his own times, and with which he was most familiar.

May not the "maynfere" provided for the juster have been a fingered gauntlet, or *main de fer*, for the bridle arm, furnished with a ring, through which, possibly, the "gret halter for the rayne of the brydylle" might be passed? To this item thus explained naturally succeed defences for the right arm, which was more exposed, and required the protection of a rerebrace, with the singular kind of small shoulder shield, termed, according to Sir Samuel, the *moton*, serving to protect the arm-pit, and a vambrace.

In this curious enumeration of requisites for the complete equipment of the joustier several other obscure and curious terms occur; for a more full explanation of which I must refer those who are interested in the details of military costume to the learned authorities already cited

The ordinances for the proclamation of a joust, and the etiquette and customs to be observed, then follow.

¶ To crie a Justus of Pees

¶ We herrowdys of Armis, beryng scheldis of devijs, here we yeve in

the great seal of Edward IV. and frequently to be noticed in designs of the times of Henry VII and Henry VIII, such as the tournament roll of 2 Hen VIII, may be the rerebrake, destined to assist the knight in recovering his seat. It often has the form of a large globular bell, or *grelot*, apparently ill suited for such a purpose. See the representation of a benchman leading a horse, from the roll above mentioned, in Mr Shaw's beautiful *Dresses*

and Decorations

¶ "*Mano di ferro*, an iron gauntlet" Florio, Ital Dict. In Latin, *manica ferrea*. "*Maïnefaïres*, russet, white," are enumerated with pass-guards, vamplates, white short gauntlets, and body armour, in the Survey of the Tower, 1660 The term does not occur in the descriptions of horse armour in the same document—*Crit. Enqu.*, vol. ii p 107.

knowlache un-to alle Gentille men of name and of armus, That ther ben vj Gentilmen of name and of armus, that for the gret desire and worschippe that the sayde vj Gentilmen hath taken up pon them to be the iij day of May nex comyng, be fore the hy and myghtty redowttyd ladys and Gentylle wymmen, in thys hey and most honorabulle Court And in thayre presens the sayde vj Gentilmen there to a pere at ix of the belle, be fore noone, and to Juste a yens alle comers with oute, on the sayd day, un to vj of the belle at after noon

And then be the a vise of the sayde ladys and Gentille wymmen, to yeue un to the best Juster with oute A Diamunde of xl h

And un to the nexte the best Juster a rube of xx h

And un to the thyrd welle Juster a sauffer of .x h And on the sayde day, there beyng offecers of armus schuyng thayre mesure of thayre speris garnyst, That ys, Cornalle, wamplate, and grapers<sup>q</sup>, alle of a syse, that they schalle Juste with and that the sayde Comers may take the lengthe of the sayde speris, with the a vise of the sayde offecers of armys, that schalle be in defferant un to alle parteys on the sayde day

¶ The comyng in-to the felde

¶ The vj Gentilmen most com in to the felde vn helmyd<sup>r</sup>, and theyre helmus borne be fore tham, and thayre servantis on horsbake, beryng eyther of tham a spere garniste, that is the sayde vj speris, the wheche the sayde servantis schalle ride be-fore them in to the felde And as the sayde vj Gentilmen ben com be fore the ladyys and Gentilwymmen, Then schalle be sent an harawde of armus up un to the ladys and Gentille wymmen, sayyng in this wise Hey and myghtti, redowtyd and ryghte worachyppulle ladys and Gentylwymmen these .vj Gentille men ben come in to yowre presens, and recommaundit ham alle un to yowr goode grace, in as lowh wyse as they can, be sechyng yow for to gyffe un to iij, the best Justers with owte, a Diamownd, and a Rube, and a sauffer, un-to them that ye thenk best can deserve hit

¶ Thenne this message is doon then the vj Gentille men goythe un to the tellws<sup>s</sup>, and do on theyr helmus And when the hariawdis cri, à lostelle, à lostelle, then schalle alle the vj Gentille men with in un helme them be fore the sayde ladyys, and make theyre a beisans, and go hom un to ther loggyngus, and chaunge them

¶ Now be com the Gentylle men withe oute in to the presens of the ladyys

¶ Then comyth forth a lady, be the a vise of alle the ladyys and Gentille wymmen, and yevis the Dyamund un to the beste Juster with oute, sayyng in this wise, sere, these ladyys and Gentille wymmen thank yow for yowre

<sup>q</sup> *Rampicorne* a graper or a claspe of iron —W Thomas, Ital. Grammar, 1548  
<sup>r</sup> Unbernsyd.—Lansd. MS

<sup>s</sup> Tilt house? Douce and Meyrick. Probably a kind of shed or stall, for the convenience of the combatants such as is seen in the woodcut here given it may have been so called from its having

consisted chiefly of a sloping roof in old French, *teil*, or *taulisse*, the sides being closed by curtains or blinds It seems to have served the same purpose as the "chayer" in Johan Hill's curious treatise to which the combatant retired to "cover hym and his counsaile whanne he is com men into the felde

dysport and yowre gret labur, that ye have this day in thayre presens; and the sayde ladys and Gentylle wymmen sayn that ye have beste Just this day; therefore the sayde ladys and Gentylle wymmen gyff yow this Diamunde, and sende yow myche worschyp and joye of yowre lady Thus schalle be doon with the Rube and the Sauffer, un-to the other .ij. nex the best Justers: this don.

¶ Then schalle the harraude of armus stonde up alle on hey, and schalle sey withe a hey voyce, Johne hathe welle Justyd, Rycharde hathe Justyd better, and Thomas hathe Justyd best of alle.

¶ Then schalle he, that the Diamonde ys gyf un-to, he schalle take a lady by the honde, and be-gynnythe the daunce: and when the ladys hathe dauncyd as longe as hem lykythe, then spicys and wyne and drynke. And than a-voide.

The just, thus held in the presence of courtly dames, appears to have been the least perilous of the chivalrous sports of this nature, in which our forefathers took so great delight; although, doubtless, many, like Syr Perceval, were victims of the untoward accidents in such rude encounter. The skill of the combatant mainly consisted in keeping his saddle, in spite of the rude shock to which he was exposed from the heavy spear of his opponent; the danger was, indeed, diminished by the substitution of a coronel, or, as Hall the chronicler terms it, a cronet, in place of a sharp point<sup>1</sup>. This however, formed with several blunt points, and resembling in some degree a little crown, whence the name is supposed to have been derived, must have fallen with a force difficult to be resisted, even with the greatest assistance afforded to the joustier by a saddle formed expressly for the purpose with immoderately high *arçons*, and projections on either side of the thigh. Every precaution was moreover taken by strict rules against all unfair advantages on these occasions, such as the Ordinance enacted by the constable of England, John, earl of Worcester, by command of Edward IV., a document full of curious information in regard to the subject under consideration<sup>2</sup>.

<sup>1</sup> One of the earliest and most interesting illustrations of the use of the coronel is supplied by the beautiful sculptured casket of ivory, in the possession of Seth W Stevenson, Esq., F.S.A., of Norwich, exhibited, by his kind permission, at the late annual meeting of the Institute. It is seen also on a curious ivory casket at Goodrich Court, given in Skelton's Illustrations, vol. i. p. 21. The coronel is well shown in the illumination, representing a

joust, in Ashmolean MS 764, engraved in the Illustrations of State and Chivalry, before cited, and incorrectly in Dallaway's Heraldry in England, p. 77. It appears also in the drawings in Rous's Roll of the Achievements of Richard Beauchamp, Cott. MS. Julius, E. IV. Strutt's Horda, vol. ii. pl. xi., xxxvi. See also the Joustiers in the Triumph of Maximilian, plates 45—48.

<sup>2</sup> Strutt has given this in the Horda,

In a later part of the valuable MS for which we are indebted to Lord Hastings, another document is found, of the same nature as that which has been submitted to our readers, and not less deserving of attention. This likewise has been repeatedly printed\*, but the transcript preserved in the Astley book is more ancient than the copy in a MS in the British Museum, communicated to the *Archæologia* by Mr Douce, well known, as having supplied to Sir Samuel Meyrick the text of a most instructive and interesting treatise regarding military costume, which has afforded valuable aid to antiquaries throughout Europe in this obscure subject of research†

How a man schalle be armyd at his ese, when he schal fighte on foote

He schal have noo schurte up on him, but a dowbelet of Fustean lynnyd with satene, cutte fulle of hoolis the dowbelet muste be strongeli bounden there the poyntis muste be sette aboute the greet of the arme, and the b(e)ste before and behynde, and the gussetis of mayle muste be sowid un to the dowbelet in the bought of the arme, and undir the arme the armynge poyntis muste be made of fyne twyne, suche as men make stryngis for crossebowes, and they muste be trussid smalle, and poyntid as poyntis Also they muste be wexid with cordeweneris coode‡, and than they wolle neythir recche⁴ nor breke Also a payre hosyne of stamyn sengille, and a peyre of shorte bulwerkis of thynne blanket, to put aboute his kneys for chawfyng of his lighernes⁵ Also a payre of shone of thikke cordewene, and they muste be frette with smal whipcorde thre knottis up on a corde, and thre coordis muste be faste sowid un to the hele of the shoo, and fyre⁶ cordis in the myddille of the soole of the same shoo, and that ther be betwene the frettis of the heele and the frettis of the myddille of the shoo the space of thre fygtris

#### To arme a man

Firste, ye muste sette on Sabatones, and tye hem up on the shoo with smale poyntis that wol breke And then griffus, and then quisses, and then the breche of mayle And then touletis And then brest And then vambras And then rerebras And then glovys And then hange his

vol. iii. p. 126 from Harl MS 1776 and Sir Samuel Meyrick gives the same document, with large additions from a MS in the College of Arms, 'Critical Laqu', vol. ii. p. 157

\* Mr Douce's text is taken from Lansd. MS 285 *Archæol.*, vol. xvii p. 295

† Remarks on the ancient mode of putting on Armour, *Archæol.*, vol. xx p. 496 *Crit. Laqu.*, vol. ii. p. 157

‡ Cordeners wex, Lansd. MS 'Code, sowterys wex *ceresina* — Prompt. Parv 'Spaynisch code is one of numerous in-

gredients to be used in making a good entreet⁷ or saive — Sloane MS 100 f 17 'Thus commune, Angl. Code.' — Sloane MS 5

⁴ 'Rechynne, as lethyr d lato extendo.' — Prompt. Parv 'I rathe, I strecke out a length. If it be to shorte, rathe it out — Palsgrave, *Eclairc de la langue Francoyse*

⁵ Leg harness, Lansd MS  
⁶ Fyre? Douce prints this word "fyne," from Lansd MS

daggere upon his right side And then his shorte swerde upon the lyfte side, in a rounde ryng, alle nakid to pulle it oute lightli And then putte his cote upon his bak And then his basinet pynnid up on two greet staplis before the breste with a dowbille bokille behynde up on the bak, for to make the basinet sitte juste And then his longe swerde in his hande And then his pensille in his hande peyntid of seynt George, or of oure lady, to blesse him with as he gooth towarde the felde, wil in the felde

The day that the Pelvunt<sup>d</sup> and the defendaunt shalle fighte, what they shal have with hem in to the felde

A tente muste be pight in the felde

Also, a cheyre

Also, a basyne

Also vj loves of breid

Also, ij galones of wyne

Also, a messe of mete, flesshe, or fische

Also a borde, and a peyre trestels, to sette his mete and drynke on

Also a borde clothe

Also, a knyf for to kutte his mete

Also, a cuppe to drynke of

Also, a glas with a drynke made.

Also a dosen tresses of armyngge poyntis

Also an hamyr, and pynsones, and a bicorne

Also, smale nayles a dosene

Also, a longe swerde, shorte swerde, and dagger

Also, a kerchif to hele the visser of his basinet

Also, a penselle to bere in his hande, of his avowrye\*

Sir Samuel Meyrick has left little to be said by way of comment on these curious documents, in addition to his detailed and instructive remarks already cited, and to which those who may be interested in such researches are referred for a satisfactory explanation He has given also an illustrative plate, in which all the portions of armour, and the arms above enumerated, are clearly displayed The obscurities of this ancient ordinance may be elucidated by the examination of a curious illuminated drawing in the Astley MS, of which a representation is offered to our readers The combatant here appears standing under a lodge, or open building, in the very act of

<sup>d</sup> Appellant

\* 'Avouerie espèce de ba'l ou tutelle fonction et charge d'avoué protect on &c en bas. lat. *advocaria*. —Roquesfort. In the manner of buryng great persons in ancient times it is directed to provide banners of the Trinity our Lady St. George, 'a baner of the saynt that was his advoure and a baner of his armes —

Cott MS Julius B 12 In the account of the funeral procession of Henry VII it is related that four banners were carried, which were the king's avowries being of the Trinity our Lady St George and a fourth not described.—Harl MS 3504 'Avowe signifies the patron saint of a craft or company —Blomef. Hist. of Norw, vol. ii p 97

being armed for the single combat on foot His attendant kneels on one side, and is engaged apparently in tying an arming point, serving to fasten the "breche of mail" to his fustian doublet The precise fashion of the "gussetis of mayle" is shewn, they are sewn on to the doublet in the bend or "bought of the arme, and undir the arme," for the protection of the elbow joints and the arm pits The sabatons of steel are upon his feet, and his legs are already protected by "guffus," and "quisses," greaves, cuisses, and genouillieres At his side is the "borde and a peyre trestels," the convenient moveable table, which, even in the convivial halls of our fore fathers in the fifteenth century, was more commonly found than the fixed table on a frame, or 'table dormant,' such as we now use Upon this board are displayed the visored basinet, and the "brest," formed with a demi placcate, to give additional strength, and possibly, pliability to the lower part To the breast plate is attached a skirt of five narrow plates termed taces, to which most frequently, but not invariably at this period were appended small overlapping plates, termed tuilles, or tullettes, ("touletis,") from their resemblance to tiles With these principal parts of the suit are seen the pauldrons, formed of numerous narrow overlapping plates the rerebraces, vambraces, and coutes, or couchieres with large wings, as they were termed, (the complete armour for each arm being fastened together, forming one piece,) and the gauntlets which are not divided into fingers To the left pauldron is attached a large hexagonal plate, of elegant fashion (the moton) with incurved edges and a central knob, this was devised as an additional protection to the arm pit Some defence of this kind, varying much in form, had been in use from the earliest introduction of plate armour in the form of a roundel it appears frequently during the fourteenth century, and it was even worn with the singular ailettes of the times of Edward II Subsequently, it assumed the form of an escutcheon or that of an oblong shell The late Mr Kerrich adopted the designation of emerase, or gonfanon\*, as applicable to this piece of armour, but I am inclined to think that, if not the moton, they may be the objects termed brasers, bracheres, or bratheris, thus described in the directions, "How a knyth sulde be armyt and

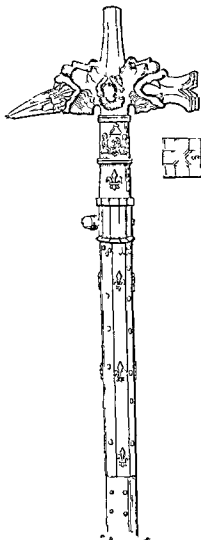
\* Compare the representation of the single combat between Earl Richard and Sir Pandolf Strutt's *Florida* vol. ii pl. xx the sepulchral brasses of Sir Simon Fel

brigg, Geoffrey Fransham (Cotman) and other memorials

\* Add. MS. in Brit. Mus. 6732 f. 97



tourney Item, bracheles knet to the schuldres of the cuyrie," or leathern cuirass<sup>b</sup> They were not to be worn by the esquire The ancient French text of this very curious document gives "*bracellets*" as the original term The armour in the illumination which has been described, is of polished steel, formerly designated as white armour, and the margin of each plate is gilded, a decoration frequently used in the times of Henry V, and, probably, during the reign of his predecessor Lastly, must be mentioned the two long handled weapons which appear behind the board on trestles, and rest against the wall of the lodge in which the combatant is standing One of these is the military axe, or *hache d'armes*, a very favourite weapon in single combats during the fifteenth century, and one which in times of war was frequently carried by the leader, or by captains of bands It has been already brought under the notice of our readers in the curious subject from Rous's Beruchamp Roll, representing the memorable fight performed by Earl Richard at Verona<sup>c</sup> By the kindness of the Hon Richard Neville, I am enabled to give a representation of a curious specimen of this rare weapon, recently purchased by him from the old collections at Debden Hall, Essex, the seat of Sir Francis Vincent, Bart It is of somewhat later date than the Asfley MS, and may be attri-



<sup>b</sup> Harl MS 6149 f. 46 It is printed in Archæol vol xx p 510 and Meyrick's Crit. Enq. vol. 2 p 133

<sup>c</sup> See Archæological Journal vol 1 p.

287 It forms one of the embellishments of Mr Slaw's choice work on Dresses and Decorations See also Strutt's Horda vol II. pl iv fig 6 p 44

buted to the early part of the sixteenth century; it has on one side a strong maul, cut into four blunt teeth in place of the axe-blade, a fashion of no uncommon occurrence at an earlier period<sup>k</sup>. A round projecting plate, called the burr, serving as a protection to the left hand of the combatant, and impeding its slipping down too close upon the head of the *hache*, may usually be seen, and sometimes a second ring is to be distinguished, intended to keep the right hand in its proper position, towards the lower extremity of the handle. The military axe is very rarely to be found in armouries; there is an early specimen at Warwick castle, in the porter's lodge, but deprived of its long handle; and another remarkable weapon of this kind is preserved in the Musée de l'Artillerie at Paris. It is of very beautiful workmanship; the burr is in the form of a large English rose, and it has been supposed to have belonged to Edward IV. More probably it was a weapon used by Henry VIII., who delighted in single combats and passages of arms, and it is possible that it might have been used by him in some memorable contest in one of the gorgeous celebrations which occurred during his visits to France.

With the axe may be seen in the drawing in Lord Hastings' MS., another long-handled weapon, with a double-edged blade like a large spear, and a burr immediately beneath the blade. Possibly this may be intended to represent the weapon termed in the French text of the Ordinance of Thomas of Woodstock, concerning single combats, a "*gleyve*," as one of the weapons assigned by the court, and in the English version "*spere*," or "*glave*." The glaive, however, was properly a weapon of a different form to that here represented; it had one cutting edge only, like a large knife.

Amongst those whose valiant deeds in single combat have been most honourably mentioned in ancient chronicles and romances, as

—"doughty of dede,  
A styffe body one a stede,  
Wapynes to welde,"

there is none perhaps more renowned than the gallant knight, ancestor of the noble possessor of the MS. from which these

<sup>k</sup> The head of this curious axe is formed of iron partly coated with brass. The handle is ornamented with fleurs-de-lys, and a rose and fleur-de-lys appear just beneath the head, with kneeling boys as

supporters, and surmounted by a mitre. There were large acorns at the end of the handle, serving, like the burr, to keep the hand in proper position.

interesting documents have been supplied. I hope, by the same obliging permission, which has enabled me to bring them before the readers of the Journal, to draw from this source further illustrations of the manners and enterprise of the chivalrous times of Henry VI., especially as displayed in the feats of arms of Sir John de Astley. ALBERT WAY.

## NOTICES OF ANCIENT ORNAMENTS AND APPLIANCES OF SACRED USE.

THE SUPER-ALTAR, ALTARE VIATICUM, ITINERARIUM, PORTATILE, GESTATORIUM, LEVATICUM, PARATUM, OR TABULA ITINERARIA.

FROM an ancient period it appears to have been customary in the Christian Church to appropriate, for the solemn service of the Eucharist, a tablet or portable substitute for the fixed altar, to be used as convenience might require. Some liturgical writers have considered that the origin of this practice may be traced only to the eighth century, but it is highly probable, as Dom Martene has remarked, that it existed even in the early ages of the Church. As soon as the primitive simplicity of Christian faith had given place to the feeling by which matters of external observance became regarded as of essential importance, perhaps even before temples were devoted to Christian worship, although it had become customary to set apart certain suitable vessels for the most solemn of Christian rites, the notion arose probably that the consecration of the elements upon tables of ordinary and profane use might be inconsistent with the reverence due to so sacred a service. Hence, doubtless, even in the early times of dispersion and persecution, and whenever access to a consecrated church was impracticable, the custom originated to which must be traced the use of the *super-altare* in the Latm, as also of the *ἀντιμύσιον*, in the eastern Church.

There can be no question that this attention to due solemnity in the celebration of this holy Sacrament was also observed, so far as circumstances permitted, by the zealous advocates of the faith through whose mission into heathen lands, the knowledge

of Christianity reached the most remote parts of Europe. Thus, according to the relation of Bede, the two British missionaries the white and the black Hewald, who took part with Wilbrord in his pious endeavour to introduce the faith into the barbarous regions of northern Europe, having been detected through their duly offering of the Eucharistic sacrifice for which purpose they had provided themselves with sacred vessels and a *tabula* dedicated as a substitute for an altar suffered cruel martyrdom amongst the ancient Saxons, in the seventh century<sup>a</sup>

Amongst the earliest evidences of the use of the super altar in our own country the curious relations of the anonymous monastic chronicler, and of Reginald of Durham respecting the translation of the remains of St Cuthbert to the new church at Durham, in the year 1104 deserve especially to be noticed. They have given a detailed account of the state in which his remains were then found with the vestments and sacred objects deposited with them at Lindisfarne, A D 688 including a small golden chalice, a paten and a silver altar<sup>b</sup>. The tomb in Durham cathedral supposed to contain the remains of St Cuthbert, was opened in the year 1827, they were then found wrapped in rich pontifical vestments, and upon the breast of the corpse had been deposited a small portable altar of oak, covered with silver plate curiously ornamented and bearing an inscription. It is remarkable that on the wood itself was also found part of an inscription concealed by the metal coating as if it likewise had been used as a portable altar, previously to being thus decorated. Mr Rane has given a detailed account and representation of this remarkable relic, now preserved in the Chapter Library at Durham<sup>c</sup>. It has been recorded that a similar portable altar, formed of two pieces of wood fastened together with silver nails and inscribed, ALME TRINITATI AGIE SOPHIE SANCTE MARIE, was found in the tomb of Acca bishop of Hexham opened about the year 1000, Acca died A D 740<sup>d</sup>. There can be little doubt that the primitive bishops were accustomed to carry such altars with them in the visitation of their flock

<sup>a</sup> Haben tes secum vascula et tabulam altaris vice dedicatam. — H st. Eccl Ang l'v v c 10

<sup>b</sup> Habet secum in sepulcro altare ar genteum et corporalia. — Regim Monachi D nelm I bellus c 42 The anonymous history printed in the Acta Sanctorum

1 mense Marti is closely in accordance with this account.

<sup>c</sup> Saint Cuthbert by the Rev James Rane Durham 1828 p 199 plate vi.

<sup>d</sup> Sm Dun. Scriptores Decem col 101

dwelling in remote places, when few churches as yet existed in Britain, or in their journeyings to extend the knowledge of the faith, and thus provided, so far as it was then practicable, for the solemn performance of those rites by which they sought to impress the minds of their half barbarous converts with reverence.

Hincmar, archbishop of Rheims, in his *Capitula*, promulgated in 857, distinctly enjoined that no priest should celebrate mass upon an altar which had not received episcopal consecration. He instructed his clergy, in case of necessity, until churches and altars should be dedicated, or in chapels which might not be thought to require consecration, to provide a tablet of marble, or of black stone, or "*de litio honestissimo*," (slate of the best quality?) according to their ability, upon which, after it had been brought to receive consecration by himself, the sacred mysteries might be celebrated consistently with the rites of the Church<sup>e</sup>. To the same effect are injunctions found in the *Capitularia* of Charlemagne, in regard to the mass, and the use of portable altars duly consecrated by a bishop, whenever in time of war, or during a journey, celebration in a church might not be practicable. An altar of this kind, supposed to have been used by Charlemagne himself during his wars, was preserved in the monastery of St. Emmeran, at Ratisbon<sup>f</sup>.

In subsequent ages the use of the portable altar appears to have become very prevalent, owing, probably, to the deficiency of churches, the increase of monastic establishments, the prescribed usage that required frequent celebration of mass by every priest, whilst it was never performed upon the same altar twice during the day, except on some extraordinary occasion. The crusades also, and other causes, of which the limits of the present notice will not permit a detailed investigation, occasioned the more frequent use of the *tabula itineraria*, and the restrictions by which the Church sought to limit the concession of such a privilege by bishops, frequently sought by those who desired, for mere personal convenience, the facility of celebration in their own dwellings.

Various usages and regulations were observed in the formation of the super-altar, at different times. In our own country, it would appear from the facts which have been stated, that in early ages it was formed of wood, cased and

<sup>e</sup> Bona, *rerum liturg.*, lib. 2. c. 20

<sup>f</sup> *Constitut. Caroli Magni*, ad finem.

ornamented with metal, in later times it was customary that it should be of stone, for the sake of greater stability, as also in conformity with certain symbolical proprieties. The relics of martyrs were usually enclosed within it: the stone was properly to be of one undivided piece, firmly fixed upon a suitable stand or *substratorium* of wood or metal\*. In the curious list of sacred ornaments presented to the church of Exeter by Bishop Leofric, who removed the see thither from Crediton, A D 1050, is mentioned an altar of bone, described in the Anglo Saxon original as "gebonedede altar," doubtless of the portable kind<sup>b</sup>. The letters of Ivo, bishop of Chartres towards the close of the eleventh century, as also those of St Anselm, supply some curious evidence in regard to the super altar. It was required that its dimensions should be sufficient to receive the chalice and the consecrated host<sup>c</sup>, in some instances it was of very moderate size, such as the altar of St Cuthbert, which appears by the representation which Mr Rime has given, to have measured about 6 in by 5 in. An altar of small dimensions, preserved in the monastery of St Laurence at Liege, is described by Dom Martene as formed of green stone, measuring 2 in by 3 in, with an inscription upon brass recording its dedication, A D 1137, by Rodulf, bishop of Liege, and this distich

Hic datur ipse Jesus animarum potus et esus  
Hec tibi sit cara cui caro fit, crucis ara<sup>k</sup>

In later times it was ordained at the Council of Milan that the length of the portable altar should be at least 20 in by 16 in in width. Dom Martene has given several ancient forms or *ordines* for the consecration of the *tabula* or *lapis itinerarius*, shewing that relics were usually enclosed in a cavity termed *sepulcrum*, but according to the custom of some churches no relics were required. The benediction was accompanied by ceremonies similar to those customary in the consecration of fixed altars, and five crosses were traced either

\* Charles the Bald presented to the church of St. Denis according to the ancient inventories of that monastery, a portable altar of porphyry of square form enclosed in gold standing upon four feet, and containing relics—Martene. It was very unsuitable to form such an altar with feet as liable to render it insecure. There was however such an altar in the treasury

of York Minster—Mon Angl vol. iii. p. 14

<sup>b</sup> Mon Angl tom i p. 22. Orig. ed.  
<sup>c</sup> Superaltar a n m s r cta non habent, super que celebratur s d conpenter amplia. —Concl Sarab. A.D. 121<sup>+</sup>

<sup>k</sup> De Ant. qu. R. L. 11 c. 17

with holy water or chrism upon the angles, or *cornua*, and in the middle of the stone<sup>1</sup>.

Many curious evidences exist in ancient inventories and documents illustrative of the prevalent use of the super-altar, its varied form and decoration. It was mostly of quadrangular shape, but in the list of benefactors to the abbey of St. Alban's, compiled towards the close of the fourteenth century, one of circular form is described, presented by a noble lady, and traditionally supposed to have been used by St. Augustine. "*Domina Petronilla de Benstede dedit Sancto Albano unum super altare rotundum de lapide jaspidis subtus et in circuitu argento inclusum; super quod, ut fertur, sanctus Augustinus Anglorum Apostolus celebravit.*" Petronilla is represented in a marginal illumination, holding the object presented by her; the round stone is coloured with vermilion, speckled with white; it is enclosed within a gilt margin, having on one side a ring, by which it might be held or suspended. According to the proportion of the drawing, this altar might measure about a foot in diameter<sup>m</sup>.

A very remarkable super-altar was preserved at Glastonbury, until the Reformation, as appears by the list of jewels and precious objects, the plunder of the monasteries, delivered to Henry VIII., on May 15, 1539. It is described as "*a superaltare garnished with silver and gylte, and parte golde, called the Greate Saphire of Glastonberye.*" The history of this curious relic has been preserved by William of Malmesbury, who designates it as the altar of Saint David, archbishop of Menevia, "*quod dicitur vulgo, Saphirus.*" It was supposed to have been one of four gifts received by the saint from the patriarch of Jerusalem, whither David, in compliance with a miraculous warning, had journeyed, and received consecration as bishop from the patriarch's hands. On his departure he was presented with this "*altare consecratum, in quo Dominicum corpus sacrabat,*" a bell, a pastoral staff, and a tunic; the patriarch, observing that these objects might be burdensome during his journey, promised that he would convey them to St. David's dwelling; and according to the legend they were conveyed to him by angels. St. David presented the altar to Glastonbury<sup>n</sup>.

<sup>1</sup> De Antiqu. Rit., lib. 12. c. 17.

<sup>m</sup> Cott MS. in Mus. Brit. Nero, D. vii. f. 101, b.

<sup>n</sup> Gul. Malmesb de Antiqu. Glaston. ed. Hearne, vol. 1. p. 40. This altar, having been concealed during the wars,

The early historians record the donation to various churches in England, of objects of a very precious description, described as *altaria aurea*, such as that which was bestowed upon the church of Glastonbury, by Ina, king of the West Saxons, estimated at 264 pounds of gold, and the altars with relics, given to Waltham Abbey by Harold, of which one was of gold; they were carried away to Normandy by the Conqueror. Another costly altar of gold was presented to Glastonbury by Abbot Herlewin, at the commencement of the twelfth century; and William of Malmesbury describes the astonishment of a foreigner, who inspected it, (*"altare, quod, cum Johanni Crementensi ostensum enormitate precii ejus hebetasset animum,"* &c.) affirming that, at Rome, it would be valued at a hundred marks of gold. These, and other like *altaria*, were probably altars of the portable kind.

The super-altars, described in the ancient inventories of churches in our country, were chiefly formed of precious stones, or costly marbles. In the treasury of York Minster, the following altars were found at the Dissolution. "*Unum super altare pretiosum de jaspide, ornatum in circumferentiis cum argento et auro, ac lapidibus pretiosis, operis subtilis. Item, j superaltare de rubeo jaspide, &c. Item, ij super altaria de rubeo marmore, ornato cum argento, quorum j stat super iij. pedes argenti, et alterum sine pedibus, super quem S. Johannes celebravit, quando sibi apparuit Spiritus Sanctus, ut in sua legenda patet.*" Herbert, archbishop of Canterbury, who died A.D. 1205, presented an "*altare gestatorium de lapide calcedonio.*" In the inventory of the treasury of St. Paul's, London, A.D. 1295, is found the item, "*Super-altare de jaspide ornatum capsula argentea deaurata, et dedicata in honore beate Marie et omnium Virginum.*" At the altar before the cross, "*in aquilonari,*" was found "*unum super-altare de Loys,*" or slate, the same material which appears to have been designated by Archbishop Hincmar as *litium*; several like ornaments were found at other altars, and three in the church of St. Faith, in the crypts. Occasionally, but contrary to customary usage, super-altars were formed of

was found and richly adorned by Abbot Henry about the year 1125, in the times when that historian wrote.

\* Gul. Malmesh. de Antiqu. Glaston. ed. Hearne Harl. MS. 3776

\* Mon. Angl., vol. lii. p. 174 Orig. ed.

\* Gervasi actus Pontif. Decem Scrip-

tores, col. 1694.

\* Dugdale, Hist. of St. Paul's Cathedral, pp. 204, 229, 232. ed. 1658. Amongst the relics is described a super-altar of jasper, enclosed in plates of silver gilt, in which were relics of St. Andrew, St. Philip, St. Denis, and St. Blaise.—Ibid., p. 235



wood of some rare quality, instead of stone, such as the "ij. Tables de yban (ebony) pro superaltar's," valued at twenty shillings, in the Kalendars of the Exchequer, 12 Edw III., A.D. 1338.

Many other notices might be brought together regarding *super-altaria*, used in England, such as occur in inventories of the treasuries of cathedral churches, of the collegiate chapel at Windsor, taken in 1384\*, and the lists of benefactions to various churches, frequently recorded by monastic chroniclers. The examples already cited may, however, suffice to shew of what materials these altars were formed, and the costly nature of their decoration. Several ancient altars of this kind still exist, well deserving of the attention of the antiquary, as remarkable examples of various artistic processes, or of symbolical design. Of one of these, now in our own country, I am enabled, by the kindness of the present possessor, the Rev. Dr. Rock, to offer representations in illustration of these notices. This highly curious super-altar, or "*altarino vescovile portatile*," as it is designated by the Count Cicognara, in whose collection it formerly was, is formed of oriental jasper, enclosed in silver; most beautifully ornamented with *nielli*, and ornaments engraved, pounced, or *repoussés*. At the four angles appear representations of the elements personified as females, crowned, and bearing appropriate symbols; on the upper margin is the Agnus Dei, the blood issuing from its breast, and received in a chalice; beneath is the holy dove, standing upon an altar. On either side of the lamb is introduced a figure of an angel, one holding the globe or mound, surmounted by a double cross, the other bearing a sceptre, symbols of sovereignty. The perfection and delicacy of workmanship, both in the *nielli* and the varied stippling of the field in the various compartments, some of which are finely cross-hatched, others being pounced with circles, or minute chevrons, as also the elegant foliated ornaments of the base, of which some notion may be obtained from the accompanying woodcuts, render this object one of the most curious existing specimens of the skill of the Italian *orefici* during the thirteenth century. Its dimensions are about 12 in. by 7½ in. It was formerly in the possession of the Cardinal Bessa-

\* Mon Angl, tom iii. Eccl Colleg, p

84 Several super-altars of jet (de Gete nigro—de geetē) and of jasper were pre-

served with the relics in the church of Durham, enumerated in the Appendix to Bede, ed Smith, p. 744

rione, who, shortly after the council of Florence, A D 1439 was appointed *commendatario* of the monastery of Avellana he presented to the church of that abbey the remarkable altar now in Dr Rock's possession, with other precious ornaments, described in the ancient records of Avellana Count Cicognara has published a very elaborate fac simile of the upper part of this super altar, and of the *melh* in his Memoirs relative to the History of Chalcography\*

Several other ancient super altars exist on the continent, one bearing a very curious inscription, is preserved in the De Bruges collection at Paris It is of the thirteenth century Monsieur de Caumont describes another, in the church of Faye l'Abbesse, Dep des Deux Sevres, traditionally supposed to have been used by St Hilarius, in the visitations of his diocese It is an oblong piece of marble framed with metal, and has a handle affixed to the upper side<sup>u</sup> Two ancient super altars are preserved in the church of Conques (Aveyron) The more ancient is formed of agate ornamented with enamelled plates, the other is of porphyry, bearing an inscription which records its dedication in the year 1106 These have been minutely described by the Abbe Texier in the Annales Archeologiques, published by Monsieur Didron<sup>v</sup> Another, probably of the eleventh century, exists in the collection of M Leven, at Cologne<sup>v</sup> Its decorations are very curious, exhibiting personifications of the four rivers of Paradise, with figures of angels and seraphim

The term *super altare*, it must be observed, occasionally served to designate objects of sacred use, perfectly distinct from the portable altars above described Thus, Matthew Paris, in the Lives of the Abbots of St Alban's describes the benefactions of Abbot John, who died A D 1211, amongst which were "*tabula picta ante altare beate Virginis cum superaltari cæato, et cruce superposita, et pictura desuper*, and again, he mentions an altar made by Abbot William the successor of John, in honour of St Amphibalus and his companions, '*cum tabula et superaltari pretiose pictis*.' These were, possibly, the decorations placed above the altar,

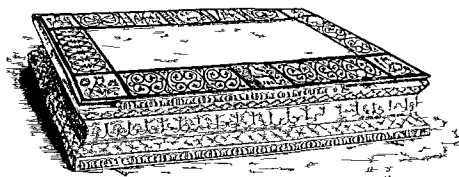
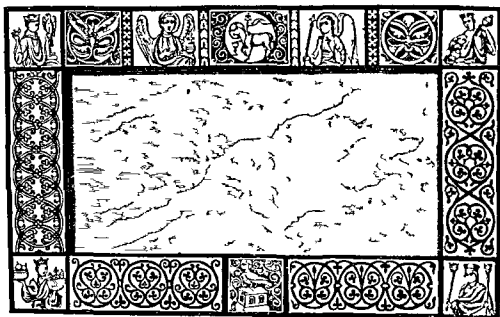
\* Memorie spettant alla storia della Calceografia del Comm Conte Leopoldo Cicognara Prato 1831 t. 1 p 72  
 † A beautiful altar was exhibited by Dr Rock at the Congress on the Museum formed during the meeting of the Institute at Winchester 1845

<sup>u</sup> De Caumont Cours d'Arch. quêtes Monumentales vol v p 129

<sup>v</sup> Tome iv p 290

<sup>v</sup> He deloff Ornamentation au Moyen Age 1<sup>er</sup> v l. pl 111

<sup>v</sup> M Paris Vitæ Abb p 122



PORTABLE ALTAR OF OR ENYAL JASPER, ORNAMENTED WITH NIELLO  
In the possession of the Rev D Rock D D

more properly termed *retrotabulæ*, or, as Ducange supposes the term may here denote the *ciborium*, usually placed above the altar for the reception of the consecrated host therein to be reserved. Wats however in the glossary appended to his edition of the works of M Paris concludes that these ornaments were the portable altars of consecrated stone marked with a cross, such as were used by the priests in the visitation of the sick and commonly called before the Reformation 'howselling altars' The description given by the historian seems scarcely to accord with this supposition.

The privilege of making use of portable altars appears to have been frequently a special concession from the Roman pontiff to individuals or communities. Blomefield has printed a grant from Pope Clement VI, A D 1353, to Sir John Bardolf, lord of Wermegay, and his wife, 'ut liceat vobis habere altare portabile, cum reverencia et honore, super quod in locis ad hoc convenientibus et honestis possit quilibet vestri per proprium sacerdotem ydoneum missam et alia divina officia sine juris alieni prejudicio, in vestra presenciam facere celebrari.' Weever cites a bull of Pope Martin V (A D 1417—31) granting the like indulgence to the English merchants of the staple of Calais, and one of the privileges conceded to the gild of our lady in St Botolph's, at Boston confirmed by Julius II, A D 1510, was the license "to come about with them an altar stone, whereby they might have a priest to saye them masse or other divine service, where they would, without prejudice of any other church or chapel though it were also before day, yea and at ny of the clock after midnight in the summer time. Item, that having their altar stone they might have masse said in any place, though it were unhallowed."

In the Greek Church the *lapis sacratus* or portable altar of stone does not appear ever to have been used. Where a consecrated altar did not exist it was customary to provide as a substitute the *Antimensium* (*αντιμηνσιον*) formed of a portion of the covering which had been placed upon an altar during the ceremony of dedication. The customary *Ordo* for the consecration of *antimensia* is given by Goar, in whose Ritual and in the Glossaries of Du Cange full information may be obtained regarding this ancient usage of the Eastern Church. A W

\* Hist of Norf vol iv p 210

• Goar Rituale Græcorum p 648  
Dom Mace in Hieroglyphico D. Cange

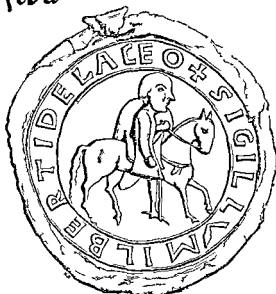
in Glossariis Med Lat n et infimæ Græcæ  
ad vocem

# Original Documents

By the kindness of the Rev the Warden and Fellows of Winchester College, through the Rev W H Gunner, we are enabled to print the following charter of Ilbert de Laci, "founder of the castle and honour of Pontefract," which is preserved among their muniments. It is in many respects a valuable document, we learn from it the name of Ilbert's wife, and the fact that he survived his son Hugh\*. It possesses also additional curiosity from being attested by the signs manual of William the Conqueror, of Ilbert and of Hadrude his wife. Of the two first, and of the seal, fac similes are here given

*Si Willelmus regis*

*S h lba*



SEAL OF ILBERT DE LACI

\* Thus furnishing an addition to the pedigree of Lac given in Hunter's South York shire vol. p. 337

“Notum sit omnibus Christianis tam viventibus quam futuris quod ego Hilbertus de Laceio unum cum Hadrude uxore mea do mansionem tuisuicz Sancte Trinitati de monte roto magensi terram scilicet cum aqua et pratis et silvis omnibus que ad ipsam mansionem attinentibus pro anima mea atque domini mei Wilhelmi regis et animabus parentum et amicorum meorum nec non et uxoris mee filique mei Hugonis pro eo quod et ipse supradictus filius meus in loco requiescit et decimam de fracte villi’

Endorsed, in a hand of the thirteenth century

Angl a Anglia

and again in writing apparently of the fourteenth century

Hilbertus de Lace o de nemore

Angl e de Th suic

#### TRANSLATION

Be it known unto all Christians as well living as future that I Hilbert de Laci together with Hadrude my wife do give the mansion<sup>b</sup> of Tuisuicz unto the Holy Trinity of Mont Rouen the land to wit with water and meadows and woods and all things to the same mansion belonging for my soul and [the soul] of my lord king William and the souls of my parents and friends as also of my wife and of my son Hugh for that also that he my son above named resteth in [that] place and the tithe of Freteval

The abbey of Mount St Catharine near Rouen to which this grant was made was founded in A D 1030<sup>c</sup>. We have not been able to discover the locality of the wood of Tuisuicz or ‘Thuisuic’ although it may be inferred from the endorsement that it was in England<sup>d</sup>. Freteval the tithe of which is granted was probably the small town of that name in France situated in La Beauce upon the river Loir. It is worthy of remark that Robert de Laci son of Ilbert in the charter by which he founded the priory of Pontefract mentions his mother by the name of Hawisia<sup>e</sup> whereas in this document she is called Hadrude

<sup>b</sup> Mans o s used in the Latin text in a sense corresponding to the old French, *manse* or *mesn* i a farm or homestead.

Neustr a P a p 405

<sup>d</sup> The priory of Blythe in Northamptonshire was a dependency of the abbey of

Mount St Catharine but no name resembling Thuisuic occurs in the enumeration of lands given in the Monasticon vol v p 626

<sup>e</sup> Dugdale s Monasticon vol v p 120

It will be observed that the seal appended to the charter is in remarkable preservation. The rider is represented, apparently, without any defensive covering for the head<sup>f</sup>; bearing on his left arm a kite-shaped shield, of large size; he wears a prycke spur, and is seated on a high curved saddle.

The attestation of this grant by the hand of the Conqueror calls for a few remarks. It was usual among the French sovereigns of the Merovingian and Carolingian races to subscribe their own more important diplomata with a cross, and occasionally with a monogram; the latter form, adopted by Charlemagne, continued in use until the reign of Philip the Third<sup>g</sup>. This practice was customary also in England under our Saxon sovereigns; the royal mark being followed by the subscriptions of numerous witnesses to the act<sup>h</sup>. It was rarely, however, that in early times the sovereign in either country affixed his mark to charters granted by subjects. The French kings of the third race appear to have been the first who used this formality, and the deed under consideration is probably contemporary with a charter of Burchard, comte de Corbeil, dated 1071, attested by the hand of Philip the First<sup>i</sup>. William the Conqueror adopted the ordinary forms of French diplomacy; the foundation charter of Battle Abbey is subscribed by him<sup>k</sup>; but it is believed there is no other instance known than the present of his attestation of the charter of a subject. Indeed, after the Conquest it is rare to find any personal mark either in royal charters or private deeds a few of the latter description, of various dates, exist, purporting to have been marked *propria manu*; but in this country the general use of seals entirely superseded, for many centuries, the custom of manual subscription.

T. HUDSON TURNER.

<sup>f</sup> Unless indeed that which appears to be a very long nose is the projection of the nasal head piece of the eleventh century—See Meyrick's Critical Enquiry, &c, vol 1 p 10 Mr De la Motte's drawing is faithful to the original

<sup>g</sup> Mabillon de Re Diplomatica, lib 11 cap 1.

<sup>h</sup> See Kemble's Codex Diplomaticum ævi Saxonici, *passim*.

<sup>i</sup> Mabillon, ut supra, cap xxi.

<sup>k</sup> Cart. Antiq Mus. Brit. 83 A 12, printed in the Monasticon, vol iii p 244. Several of the early charters of the Conqueror exist bearing his mark.

## Archaeological Intelligence

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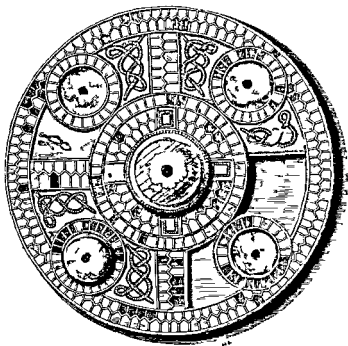
### ROMAN PERIOD

Mr Greville John Chester has forwarded the following notice of Roman remains discovered in Norfolk 'In the parish of Brettenham co Norfolk, about five miles from Thetford on a farm belonging to Sir William Beauchamp Proctor, Bart, is a sandy field in which various antiquities are constantly found particularly after a high wind which blows the sand from place to place Among others I saw four or five brass coins of Carausius and Allectus, in very good preservation, a first brass Nerva, numerous coins of Constantine, of the family of Constantius of Crispus Tetricus and several representing Romulus and Remus suckled by the wolf Also a small brass Dalmatius and a very fine second brass Decentius, reverse ✕ the monogram of Christ, with denarii of S Severus and Trajan Besides these coins, which are in the possession of the bailiff of the tenant of the farm a large bagful was presented to Sir W Beauchamp Proctor In the same field were found three bronze fibulae, two of which are plain and the other, which is in the form of an equestrian figure appears to have been enamelled or inlaid I also saw a bead of a kind of blue glass and an ancient thimble, which were discovered in the same place The field in which all these articles were found is close to a river or small stream I may also mention that I have seen four gold British coins (No 1 in Hawkins), all found in the county of Norfolk one of which was thrown up by the sea at low water at Sherringham near Cromer At Threxton near Watton in Norfolk, where there are the remains of a Roman? encampment have been found two British coins one copper and one silver, a great number of Roman coins, with a beautiful intaglio, on cornelian, of the head of Minerva '

### ROMANO BRITISH OR SAXON PERIOD

The remarkable fibula here represented, of the full size, was found at Milton North Field, Berks, in April 1832, on the breast of a skeleton resting two feet below the surface, on gravel The body was laid due north and south It measures  $2\frac{1}{2}$  in in diameter, and in the general principles of its construction resembles the circular fibula figured and described in Douglas's *Nenia Britannica* plate 10 figg 6, 7 The base is formed of a thin plate of silver, above which resting apparently, on a bed of paste is a plate of copper, to which is affixed a frame work of the same metal giving





FIBULA ASHMOLLEAN MUSEUM

the outline of the pattern. The four divisions of the exterior circle were originally filled with paste, on which were laid thin laminæ of gold ornamented with an interlaced pattern in gold wire, of two sizes, delicately milled or notched, resembling rope work. Of these compartments one is now vacant. This wire ornament was pressed into the gold plate beneath, and there are no traces of any other means than pressure having been used to fix it. The four smaller circles and that in the centre are ornamented with bosses of a white substance, either ivory or bone, but the material is so much decomposed it is difficult to say which. These bosses are attached to the copper plate beneath by iron pins. The entire face of the fibula was originally set with small pieces of garnet coloured glass laid upon hatched goldfoil. The upper and lower plates of this ornament are bound together by a band of copper gilt, slightly grooved. The acus is lost, but, from the remains of its attachment, it seems to have resembled in character that on the reverse of the fibula represented in the *Nenia Britannica* above alluded to. There is also a loop, as in that example, intended, as Mr Douglas believed, to secure the fibula to the dress. This object is now preserved in the Ashmolean Museum at Oxford, and we are indebted to the Rev Philip B. Duncan for permission to engrave it.

Fibulæ of smaller size, presenting the same general character both of form and ornamentation, are not uncommon. Several are given in the *Nenia Britannica*\*, but it is rarely they occur of the dimensions of the present example. With the exception of that already referred to, as figured in the *Nenia*, from the collection of Mr Faussett, the next largest specimen

\* Plates V VIII IX XII XXI

is in the cabinet of the Right Hon Lord Holmesdale. It was purchased, together with a bronze vessel in 1841, by Mr Rowland Freeman, a medical man, at Minster Thanet, from a labourer who had discovered them both a few days before, about four feet deep in the chalk. The spot where they were found is described in Lewis's History of Thanet, (p 48) as an ancient burying ground about three rods east of the town, and there are many barrows near it hitherto unexplored. 'In turning up the soil human bones are invariably found for some distance, and a few years back, a stone coffin was dug up in the old burying ground, and is now used as a water trough in a farm yard close by. The person who found them stated that they were in the same grave, and not many inches apart but the fibula was not in the brass vessel there was something attached to the ornament having the appearance of a small chain of some material into which gold had been interwoven but as soon as it was touched it pulverized

#### PERIOD OF GOTHIC ART

The specimens of mediæval glazed pottery, of which representations are here given, were found at a considerable depth, in making an excavation for the construction of vaults at Messrs Powell's Star yard Carey street, Lincoln's Inn Fields. The larger vessel measures 7½ inches in height, the



diameter of the mouth is 2½ inches. The dimensions of the smaller are height, 5 inches, diameter of the mouth, 2 inches and three eighths. They are formed of whitish coloured clay, of good compact quality, and the upper part of each vessel is coated with a mottled green glaze. With these was found the lower portion of a cresset, or *chaufferette*, of whitish coloured ware, the interior had been coated with green glaze, an aperture on one side of the foot had served for clearing away the ashes<sup>b</sup>. Height 2½ in diam of foot, about 1 in. These examples of ancient fictile manufacture were communicated by Mr Nathaniel Powell. Some exceedingly curious examples of ware, with a bright green glaze, are preserved in the museum

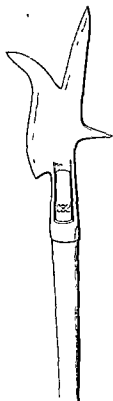
<sup>b</sup> 'Balulus a cressed quoddam vas in quo ponuntur prune' — Ortus Vocabulorum  
1516

of the Philosophical Society at York, and they have been considered by some persons to be as ancient as the Roman period. Specimens of medieval glazed ware are uncommon in England; one of the most curious hitherto found, is the grotesque figure in the possession of Mr. William Figg, at Lewes<sup>c</sup>; and Mr. Abram Kirkmann is possessed of a small glazed vessel, found in London, somewhat similar in form to those here represented, which is interesting, on account of the crowned head with which it is ornamented, probably intended as a portraiture of Edward II. A representation of this singular vessel has been given in the Journal of the British Archaeological Association.

During the repairs of the Temple church, in 1841-43, a little vessel was found, of light yellow colour, partially glazed, and very similar in form and dimensions to the smaller specimen exhibited by Mr. Powell. It lay with two other fictile vessels, near the leaden coffins which were found in the

north aisle. Representations of them have been given by Mr. Edward Richardson, with his curious notices of the ornamented coffins and objects found in the Temple church. Amongst the grotesques introduced in the Louterel Psalter, a MS. of the earlier part of the fourteenth century, and supposed to have been illuminated in England, vessels of red ware are seen, somewhat similar in form, used as weapons in a rustic game or combat<sup>d</sup>.

The Hon. Richard Neville kindly sent, through Sir John Boileau, Bart, several ancient weapons for exhibition at the monthly meeting, on June 5, ult. Of one of these, a pole-axe of curious form, a representation has been given in a previous page; the other arms were a two-handed sword, of the sixteenth century, an Eng-



English Bill.



Ancient Sword.

<sup>c</sup>. See p 79 of this volume. See also the earthen vessels found at Trinity college, Oxford, described by the Rev. Dr

Ingram, Arch. Journ, vol. iii  
<sup>d</sup> Vetusta Monumenta, vol. vi. plate 24

lish bill of the times of Henry VIII and a halbard likewise of the sixteenth century They were purchased by Mr Neville at a recent sale of effects at Debden Hall Essex the seat of Sir Francis Vincent Bart. The halbard generally considered to have been introduced from Switzerland appears to be first mentioned in England in the indentures of retainer for the muster of the forces raised by Henry VII A.D 1492 by which the greater number of chieftains engaged to serve with footmen armed with bills or bows besides horsemen, and John Viscount Welles covenanted to bring 45 archers on foot and 20 halberdes on foot Halbards resembling the weapon here represented are seen in the Triumph of Maximilian 1516 19 They appear to have been frequently imported into this country from foreign parts since the following entry is found in the Book of Custom House Rates printed by Act 1 Mary A.D 1582 — Halberts gilt the peece 6s 8d Ungilt 20d The same rates are given in the lists of 2 James I and 12 Charles I On the weapon here represented appears the armourer's stamp of three clovens possibly indicating that it had been fabricated at Cologne<sup>f</sup>

Sir John Smythe in his Discourses 1589 complains of the new taken usages introduced into the English army by those who had served in the low countries such as the preference of halbards of the Italian fashion with long points short edges and long staves to halbards and battle axes with short points, long edges and short staves demonstrating the defect of such weapons in an onset He gave the preference to short halbards or battle axes of 5 ft in length with short strong points Weapons of this description appear frequently in the woodcuts in Fox's Acts and Monuments 1570

Mr Orlando Jewitt has communicated the following description accompanied by drawings of the mural paintings found during the last two years in Beckley church Oxfordshire The subjects appear to have been executed at four or five distinct periods extending from the close of the thirteenth century to the time of George III The most ancient of them is one in the belfry which occupies a space of about 6 feet from the level of the original floor on the east wall The pattern consists of stems leaves and flowers rudely drawn with a brush in an irregular manner on the original plaster of the wall The plant is evidently intended for the *Herba Benedicta* Herb Bennet or *Arens* (*Geum urbanum*) which seems to



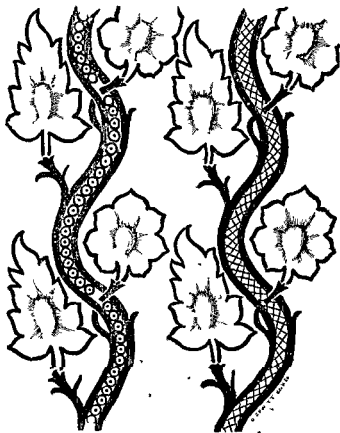
<sup>e</sup> Meyrick's Crit. Tr. qu. ol. p. 194 ed. 1834

<sup>f</sup> A halbard of the time of Henry VIII

be no similar to that here represented, in the Goodrich Court Armoury Sheldrake's Illustr. pl. xc fig. 2

have been a good deal used at this period as an architectural decoration; as the tower piers, and the trefoil-headed lancet of the belfry appear to be of the time of Edw. I., it may fairly be presumed that this painting is coeval with the building of the tower, which is the earliest part of the church. The stems and branches are laid in with brown oxide of iron, very similar to, if not identical with, what we now call Indian red; for the leaves and flowers red lead has been used, as is evident from the action of the atmosphere having in some parts turned them black. In the lower part are the letters *ihc*.

"At a subsequent period, probably in the fifteenth century, the whole of this painting was covered over, and another and much larger pattern



worked over it. This consists of a wavy stem and very large foliage, the outline of which is worked in the brown red before mentioned, and filled up with yellow ochre. These two paintings are now much mutilated and appear confused together.

"The next painting deserving notice, is on the tower pier in the south aisle. This is evidently fourteenth century work. It is executed in the same colours as that last mentioned. On the upper part is an inscription, now so much mutilated that only a few letters can be made out with cer-

tainty, under which is a representation of the torments of the wicked and below this under a canopy, the ground of which is diapered with roses within quatrefoils, is a figure of the Virgin, with the infant Saviour at the breast. She is seated, and in front of her has been a kneeling figure of Joseph. Over her head is a mutilated figure of an angel, stretching out her hand to a small kneeling figure on the left hand of the Virgin. The whole is much mutilated but is interesting from the diaper, which is very similar to what we find in sculpture about the same period.

This painting again, was in the fifteenth century entirely covered over, and another subject painted in its stead which was the very usual one of St Michael the archangel, weighing the souls of the just and the wicked, it consisted, as usual, of the figure of St Michael with his scales, and the Virgin on his left hand assisting the righteous, while Satan with all his might is endeavouring to pull down the other, this painting in the desire to set at liberty the lower one, was almost entirely destroyed the only part now remaining being the scale of the wicked. The tile paving represented in this painting is singular, being of a kind which frequently appears in paintings or

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illuminations, but is seldom or never found in real pavements, consisting of what might be heraldically described as "per bend sinister argent and sable, a roundel counter changed." The back ground was likewise diapered

or powdered with foliage. In this design a greater variety of colours were employed than in the former paintings, the Virgin being habited in blue, and various colours being used in other parts.

"Over the west tower-arch in the nave is another painting, representing the Last Judgment, in the usual style of the medieval artists. The tombs (which are here stone coffins) every where are giving up their dead, the souls of the righteous are ascending to heaven, portrayed in the upper part, while the wicked are cast by fiends into the place of torment, which occupies the lower corner on the south side, and is represented as usual by an enormous head, having glaring eyes and a wide open mouth, with large teeth, out of which issue flames, in the midst of which appear the souls of the evil doers. Under this and immediately over the front of the arch are the remains of a Latin text allusive to the subject, but of which only a few words are now legible. Under this on the north side of the arch, is a figure of St. Peter much mutilated, but still exhibiting the patriarchal staff and cross keys in his left hand, and on the opposite side, St. Paul, in a scarlet cope lined with fur, with a book in his left hand, and the sword, point upwards, in his right. The background of both these figures is dark brown red, and this colour seems to prevail much on the walls of the aisles and on the pillars of the nave, all of which have been painted, but it is impossible now to make out the designs.

"The painting of the Last Judgment was afterwards like the others washed over at a much later period, and the surface apparently covered with texts of Scripture. There are also traces of ornamental work which it is now impossible to make out, except a large Tudor rose which partly covers St. Peter. At a subsequent period these were covered over with the arms of George III., the creed, commandments, &c., in which state they remained till discovered as before related.

"The west end of the nave is mostly of late and debased character, and the paintings of this part agree very well with the date. These consist of the plume of the Prince of Wales surmounted with the royal crown, and having the initials H. P.; this is three times repeated, and below these have been texts of Scripture, principally from the Psalms, but now too much defaced to be easily legible. The initials and badge are most probably those of Henry, Prince of Wales, eldest son of James I, who died in 1612, this date agreeing very well with that of the alteration of the west end.

"The Last Judgment seems to have been a not unusual subject for the decoration of spaces in similar situations in churches. It occurs in Cassington, near Oxford, over a similar arch, and also at St. Michael's, Coventry; in all three instances the general treatment of the subject is the same. At Cassington also, besides the Last Judgment, there are some well drawn figures of saints.

"Considerable remains of painting are likewise found in other churches in the neighbourhood. Those at Stanton Harcourt have been described in the *Archæological Journal*; and at Islip, the subject of St. Michael, as

described at Beckley, again occurs along with the Offering of the Mag and the Resurrection some of the figures being very well executed

We are indebted to the Rev Arthur Hussey, of Rottingdean, near Brighton for the accompanying notice of an interesting architectural relic "The little village of West Dean<sup>b</sup>, in the county of Sussex in a sequestered valley among the hills of the South Downs contains a relic of antiquity well deserving attention Adjoining the church yard stands what is said to be, and probably is the old parsonage house the erection of which must I conceive, be referred to the 'Decorated' period of architecture The original entrance and the main chimney shaft have been destroyed but the shell of the building is still perfect in its general outline (which is very irregular), though the walls were broken through in places when the house was converted into two cottages The walls are constructed of flint with stone dressings, the stone being principally of that inferior kind which is found under the chalk near East Bourne, and sometimes I believe, called "clunch" The window frames are of stone several of them being very small, though three or four are of two lights, each light being trefoiled in the head There are now no intervening mullions but whether they have been removed, or never existed, I am unable to say The stone frames are rebated internally for shutters, which remain to one window and their hooks may be observed elsewhere The interior contains some ancient doors with their iron work complete The entry is into a room on the ground floor having on the right the cellar stairs and opposite, to the left a pantry or store room Farther within is a short newel staircase leading to an upper chamber, which appears to have been the chief apartment of the house Here the large stone fireplace is entire, except that each jamb has lost its foot There is no hood projecting outwards but the upper part after descending in a straight line, is curved inwards to form the sides I regret that circumstances did not permit me to devote so much time and care to the examination of this interesting object as it richly merits and likewise that I am incapable of presenting views of portions belonging to it, but perhaps sufficient has been said to direct other more competent enquirers to the spot Though the building is small, it cannot fail to gratify the student of ancient architecture, the more especially because the actual condition of the house is such, that it might without difficulty be restored very nearly if not absolutely, to its original state For the first intimation of the existence of this curiosity I must acknowledge myself indebted to Horsfield's History of Sussex, without which I might never have heard of it

The following account of several ancient incised grave stones in the churchyard at Lympsey Stoke, in the county of Wilts, has been contributed by James Tunstall Esq, M D, of Bath

'The chapelry of Stoke, situated on the confines of Wiltshire four miles

<sup>b</sup> Sussex possesses an East and a West Dean in both the eastern and the western divisions of the county The parish now

alluded to belongs to the former and lies about three miles north east from the town of Seaford



from Bath, formed a portion of the great manor of Bradford, given to the abbey of Shaftesbury by King Ethelred in 1001. Its church occupies a commanding site on the summit of a hill, and is now a mile from the village, which for the convenience of its water power, was removed to the banks of the Avon, when the woollen manufacture was introduced into the west of England, in the fifteenth century.

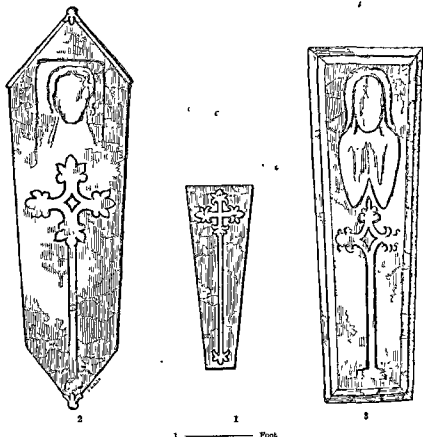
"This church is extremely interesting to the archæologist, presenting much Norman work in its various details, it consists of a tower, nave, and chancel. The tower is square with narrow lights, and has no external door, it is surmounted by a steeple of a conical form, rising from within the parapet, the roof of the nave has been removed, and a leaden one substituted, much below the original weather moulds. On the eastern gable of the nave there is a campanile, or bell tower, the chancel inclines slightly to the west, but otherwise presents nothing remarkable. The south door, originally extremely narrow, has long been built up with rough ashlar work, it has a plain circular arch without ornament of any description. The interior contains a stone pulpit of the Perpendicular era, which though long unused, is in singularly good preservation, it abuts from a flattened arch near the north door.

"My principal object however is to direct the attention of the members to the ancient grave stones which lie scattered in the church-yard, regretting at the same time that their present timeworn condition prevents the enclosed rubbings being so perfect as I could have wished.

"These tombs range from the eleventh to the thirteenth centuries, and are thirteen in number, some of them have the plain long shafted budding cross, others the more florid and elaborate, as in fig 1, two have florid crosses surmounted by a coiled female head, as in fig 2, while one, fig 3, has the bust, also of a female, with the arms joined above a florid cross.

"The three latter are interesting, the curious form of fig 2 is worthy of attention, and I think I am warranted in saying that they form the intervening link between the simple burial of the Normans under the emblem of their faith, and the more elaborate altar tombs or effigied slabs of the crusaders.

"The neighbourhood of Bath is peculiarly rich in monumental antiquities. Bath Hampton has an effigy of an ecclesiastic much resembling the tomb of Abbot Islip, the church of Norton a beautiful recumbent effigy of a lady, while the more modern tombs in the chapel of Farleigh Hungerford, shew the perfection of the seventeenth century. Upon these or others, it is not my intention to enlarge, I only desire that those immediately under consideration should occupy your attention. I have said they form a connecting link between two established styles, my reasons for believing this are derived from their mode of execution, they are evidently portraits, and are executed with much taste and judgment. I conceive that they were intended to represent inmates of the great abbey of Shaftesbury. How they came into their present position I have sought in vain to discover, but doubt not they were removed from the interior of the building.



"I have forgotten to notice that the crosses are deeply cut into the stone, and are much obliterated by moss and weeds; the effigies too are much defaced."

It may be doubted if the grave-stones figured above are of the early date to which Dr. Tunstall would assign them. Figure 1 is certainly not earlier than the thirteenth century; and figg. 2 and 3 are examples of a monumental style which is generally believed to have prevailed during the fourteenth century. The tomb of Sir William de Staunton, in Staunton church, Notts<sup>1</sup>, is a well known instance of it; and many others are extant.

We have already noticed the efforts making by the Society of Antiquaries of Newcastle-on-Tyne for the restoration of the Norman keep in that town<sup>k</sup>; and it is probable that ere this the Corporation would have voted a sum of money towards the cost of the repairs, estimated by the architect, Mr. Dobson, at £250, but that the report of the Finance Committee has been delayed by a subsequent application from the Society for a lease of the building; the object they have in view will be best explained by the following extract from their memorial, for which we are indebted to Mr. W. Sidney Gibson, Local Secretary of the Institute.

<sup>1</sup> Figured in Stothard's Monumental Effigies.

<sup>k</sup> See p. 82.

"In consequence of the great alterations produced by the line of railway carried through the town of Newcastle, the ancient keep of the old Norman fortress has become a most prominent object of interest, not only to antiquaries, but also to the inhabitants of this great commercial town, and to the numerous strangers who daily arrive in it. The facility of access to the keep, which formerly was only to be reached through the dirty and narrow street of the Castle Garth or Bailey gate, will be greatly improved by the projected approach to the High level bridge, while from every part of that magnificent structure, and from the great line of railway entering Newcastle from the south, the noble keep, one of the most perfect Norman edifices in the kingdom, will ever present a prominent feature, and be almost the first object of enquiry to the curious or the scientific observer. By the projected alterations the keep, or castle as it is generally termed, will be completely isolated from the unsightly dwellings and shops that lately obscured its massive proportions, it will stand alone in a space bounded on the north and west by the line of railway, and on the south and east by the county courts and the adjoining buildings. The attention of the Society of Antiquaries of Newcastle upon Tyne has long been directed to the dilapidated condition of the interior of this beautiful specimen of Norman architecture, and they gladly embrace the present opportunity of representing to the Corporation of Newcastle the great advantage and convenience of rendering this noble edifice an object of greater interest to all, by making it the repository for the relics of antiquity, of which Northumberland has afforded so large a proportion. Local museums of antiquities are now forming in many of the great towns of England, Newcastle may be cited as one of the very first where such a gathering of the curious relics of former ages was commenced, and the Society of Antiquaries can now boast of possessing a collection of this kind, which in many respects is perhaps unrivalled in Great Britain. At present the museum of the Society is with difficulty accessible to strangers, the collections cannot be properly exhibited for want of room, while much that is of the highest local and archaeological interest remains in the hands of private individuals, but would assuredly pass into the museum were an appropriate locality once found for its exhibition. But it is not on these grounds that the Society of Antiquaries now come forward to solicit the aid of the Corporation towards the preservation and repair of the keep. They consider it to be a building of such interest, that the honour as well as the interest of the town is deeply concerned in its restoration. Northumberland as the frontier county before the union with Scotland, was studded with numerous castles, but few or none have better withstood the ravages of time and the fortunes of war, than the keep of this great town. The zeal and perseverance of a former member of the Corporation, the late Alderman Forster, has preserved the shell of the keep from utter destruction, and repairs had already, under his auspices, been commenced in the exquisite Norman chapel, but they were only continued to a very small extent. The great object of the Society of Antiquaries is, now to restore the interior of the keep as much as possible

to its original condition, to re open the many windows galleries and apartments that have been so long closed so that when the necessary repairs are concluded, the building may present a perfect specimen of the ancient Norman fortress. But the mere bare walls and scanty furniture of a Norman keep would create little interest for the public and the Society therefore feel that the embellishment of the restored castle should be entrusted to a body whose interest is entirely directed to the accumulating and preserving the relics of former ages, and especially of those connected with the town of Newcastle and the county of Northumberland. The Society of Antiquaries therefore solicit the Corporation of Newcastle to grant them a lease of the keep in order to place therein their valuable collection of Roman and medieval antiquities for which purpose no building could be more appropriate, while the attention of the members would ever be carefully directed to the gradual restoration of the building to its original condition. The Society of Antiquaries propose that the whole building should be entrusted to a committee composed of three members of the Corporation and three members of the Society. A guardian to reside in the keep at a fixed salary would also be necessary and a small fee should also be fixed for exhibiting the museum and the castle the proceeds of which should be exclusively devoted to the further restoration of the building.

It need scarcely be said, that the Committee of the Institute take great interest in the result of this application which it is believed will be successful both as regards the grant of the lease, and a contribution towards the repairs, at the same time a free exhibition, under certain regulations would be preferable to the demand for 'a small fee'. Here we may announce that His Grace the Duke of Northumberland whose liberal support of archæological studies is well known has accepted the office of Patron of the Newcastle Society.

Dr Bromet communicated the following extract of a letter from the Rev John Stacey Vicar of Worksop —

"With respect to any further discoveries about Worksop church, I have not much to report. I may mention however, that in pulling down the wall of the north aisle, a monumental niche was removed, underneath which was found a slab nearly seven feet in length with an incised cross of which I inclose you a rude sketch. Beneath this in the foundation of the wall were found two skulls with other bones and upon one of the skulls the hair remained nearly perfect, this hair is fine and long of a brown or auburn colour and apparently that of a female. It seems rather remarkable that the hair should have remained in such perfect preservation for so long a period the flesh &c having quite gone for if it belonged to one of the original occupants of the tomb, it must have been in the ground about 600 years the date of the niche being of the thirteenth century.

## NOTICE OF THE ANNUAL MEETING, AT NORWICH

THE fourth annual meeting of the Archæological Institute, which took place at Norwich, under the presidency of the Lord Bishop of the Diocese, commencing on Thursday, July 29 and ending on Thursday, August 5, was numerously attended, and proved in every respect most successful. The papers communicated to the Committee were more numerous than on any former occasion many not being read for want of time. The temporary museum, the contents of which were contributed almost solely by the nobility and gentry of Norfolk and Norwich, presented a remarkable collection of objects illustrating the arts, manufactures, and costume of the middle ages, and at the conclusion of the meeting it was, by direction of the Committee, opened to the public generally, a small charge for admission being made during the first five days, for the remainder of the time visitors were admitted without restriction and free of charge. A great number of persons availed themselves of this privilege, and the Committee have much pleasure in recording the admirable order and demeanour preserved on the occasion.

At the General Meeting held on Thursday, August 5, at the Guildhall, the report of the Central Committee was read and approved, a financial statement for the past year was submitted to the meeting, and several changes in the laws, of which due notice had been given were proposed and adopted unanimously, according to the alterations thus made, it is provided by Rule VIII "that an Annual London Meeting shall be holden in the second week in May, for receiving the auditors report, and for the general transaction of business."

The following members of the Central Committee having been selected to retire in annual rotation, viz

THE LORD BISHOP OF OXFORD Vice President  
THE VEN ARCHDEACON HALE,  
THOMAS DUFFUS HARDY, Esq.,  
THE REV JOSEPH HUNTER F.S.A.,  
AMERSE PONTNER Esq.,  
WILLIAM J THOMAS Esq.,  
HORACE H WILSON Esq.,

the following gentlemen were proposed and unanimously elected to fill the vacancies thus made

THE VERY REV THE DEAN OF WESTMINSTER Vice President, •  
EDWIN GUEST, Esq. M.A., Secretary of the Philological Society,  
HENRY HALLAM, Esq., F.S.A.,  
ANDREW LAWSON Esq.,  
REV HENRY HART MILMAN M.A.,  
HENRY REEVE Esq., of the Privy Council Office  
EDWARD SMIRKE Esq.

The gentlemen elected to audit the accounts for the year 1847, were

JOHN MITCHELL KEMBLE Esq, M A,  
FREDERICK OUVRY, Esq

Several invitations to the Institute to visit certain cathedral cities and towns of the kingdom in the course of their Annual Meetings which were presented to the Meeting at York having been recalled to the attention of the members assembled and more especially the memorial signed by the Lord Lieutenant, and principal gentlemen of the county of Lincoln and by the mayor and corporation of Lincoln presented on that occasion by Sir Charles Anderson, Bart, it was resolved, on the proposition of the Right Rev the President, that the annual meeting of the Institute for the year 1848 should be held at Lincoln The Right Hon the Earl Brownlow was then unanimously elected President for that year It was stated that in case the Institute should determine to visit Salisbury, the Right Hon Sidney Herbert had signified his consent to preside on the occasion

The following subscriptions in aid of the general purposes of the Institute, at Norwich, were announced

	£	s	d
THE LORD BISHOP OF NORWICH	10	0	0
THE EARL OF LEICESTER	10	0	0
SIR JOHN P BOILEAU Bart.	10	0	0
HUDSON GURNEY Esq	10	0	0
THE DOWAGER LADY SUFFIELD	5	0	0
THE LORD SONDES	5	0	0
DANIEL GURNEY, Esq	5	0	0
H STYLEMAN LESTRANGE, Esq	3	0	0
REV W J SPURDENS	3	0	0
HENRY BIRKBECK Esq	3	0	0
DAWSON TURNER Esq	3	0	0
REV PROFESSOR SEDGWICK	2	0	0
REV S BLOIS TURNER	2	0	0
CHARLES W MARSHAM Esq	1	0	0
J BRIGHTWELL Esq	1	0	0
H GODWIN JOHNSON Esq	1	0	0
SETH W STEVENSON Esq	1	0	0
R. W PARMETER Esq	1	0	0
REV H P OAKES	1	0	0
REV DR BARRETT	0	10	0
EDMUND SHARPE Esq Lancaster	1	1	0
JOHN BAILEY LANGHORNE Esq	2	2	0

The Committee have much pleasure in expressing their gratification at the cordial support they have already received from the county and city of Lincoln The Lord Bishop of the Diocese has accepted the office of Patron of the Meeting, and many of the most influential noblemen and gentlemen of the county have signified their desire to be enrolled as Vice Presidents A Local Committee is already organized and there is every prospect that the Annual Meeting of the Institute for 1848 will be productive of the most successful results

In order to prevent any future misapprehension on the subject, the Committee take this opportunity of again stating, that none but the regular Annual Subscribing members of the Institute will be entitled to receive the volumes containing the proceedings of the Annual Meetings.

It is proposed to publish, as soon as possible, an octavo volume, with numerous illustrations, containing the principal memoirs relating to Norfolk and Norwich, received during the Meeting which has just terminated. This publication will form the third annual volume of the Transactions of the Institute, which Members are entitled to receive: in order that the Committee may be enabled to form a probable estimate of the number of extra copies which may be required, they invite persons desirous of promoting Archæological researches to give their names as Subscribers as early as convenient.

Among the chief papers communicated to the Meeting were an Essay on the nature of English Topography, and the Sources of Topographical knowledge, by the Rev Joseph Hunter, F.S.A.; three papers on the succession of the Saxon Kings of East Anglia, by John M. Kemble, Esq., Thomas Stapleton, Esq., V.P.S.A., and the Rev. Henry Mackenzie, of Yarmouth; the Architectural History of Norwich Cathedral, by Professor Willis; on the Gates of Norwich, by John Britton, Esq., F.S.A.; on the Venta Icenorum, by Hudson Gurney, Esq., F.S.A.; and contributions by Albert Way, Esq., F.S.A., the Rev. J. L. Petit, the Rev. J. H. Dashwood, F.S.A., Arthur Taylor, Esq., F.S.A., Edward Foss, Esq., F.S.A., and T. Hudson Turner, Esq., together with Architectural Notes of Churches, and other ancient edifices in Norwich and its neighbourhood by John Henry Parker, Esq. A Catalogue of the principal objects exhibited in the temporary Museum will be included in the volume.

The price of this volume to Subscribers not being Members of the Institute, will be One Pound—Subscribers' names will be received by the Secretaries of the Archæological Institute, No. 12, Haymarket, and by the Local Secretaries of the Institute throughout the kingdom. Price, to Members, subscribing for extra copies, fifteen shillings.

Part I. of the volume containing the papers read during the Meeting at York is now ready for delivery to Members, and may be procured on application at the apartments of the Institute: the second part is nearly completed. The Committee request Members residing in the country to transmit the names of their agents in London, to whom the work will be sent without delay.

The Monthly Meetings of the Institute will recommence in November, and will be held—on Fridays, November 5 and December 3—at 25, Great George Street, Westminster.

## Notices of New Publications.

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THE CHURCHES OF THE ARCHDEACONRY OF NORTHAMPTON, published by the Architectural Society of that Archdeaconry Nos II to VIII

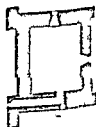
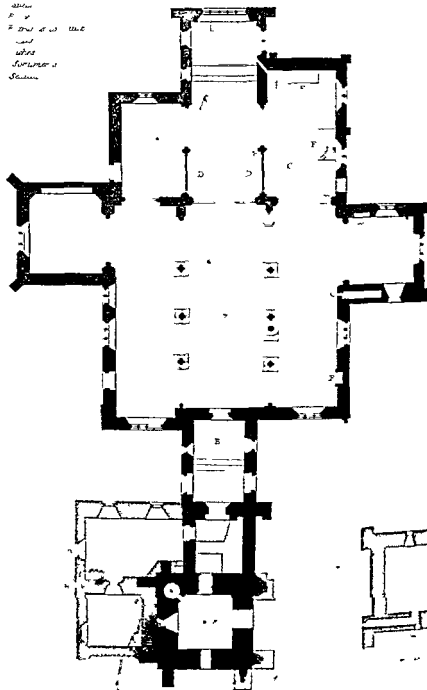
WE hailed with satisfaction the appearance of the first number of this work, which may well be cited as an example for similar publications. Gladly would we consider it as part of a series to be hereafter extended over the whole of England, and if such an idea had been entertained, it would have been difficult to select any district better suited for the commencement of such an undertaking. The number of fine churches, and the variety of styles, and of interest attaching to them, could hardly be surpassed in any other part of the country. The Northamptonshire steeples have long been proverbial for their beauty, and the other parts of the churches are not unworthy of them. We were therefore fully justified in considering such a work as not one of mere local interest, but promising to be of great value to all who can appreciate the ancient architecture of England. The subsequent numbers have not disappointed the expectations which we were led to entertain. As a work of art only, it is worthy of a place in every good library, the engravings being distinguished by their beauty, not less than by their accuracy, and there are no appearances of a falling off, either in the steel plates, or the woodcuts.

While we give this general approbation cordially and sincerely, we cannot shut our eyes to minor defects, which grow more evident as the work proceeds. The plan adopted by the Society, is to describe minutely, first the Exterior, then the Interior, and, lastly, to give a summary of the two under the title of Architectural History, the obvious effect of this is a great deal of repetition, and wearisome reading. If the object of the Society had been book making, to swell out scanty materials into a bulky volume, or volumes, all praise would be due to their ingenuity; a better plan could hardly have been devised for giving the least possible information in the largest possible number of words, yet we have no doubt that the real object of the Society is the reverse of this, they would gladly condense a superabundance of materials into the smallest possible space. They must know that the work is not likely to be profitable, and that a mere dry description of the architecture of a single county, extended to three or four volumes, is not likely to be very acceptable to the public. They have in fact pledged themselves to confine the work to two volumes, but to accomplish this, they must materially alter and abridge their plan.

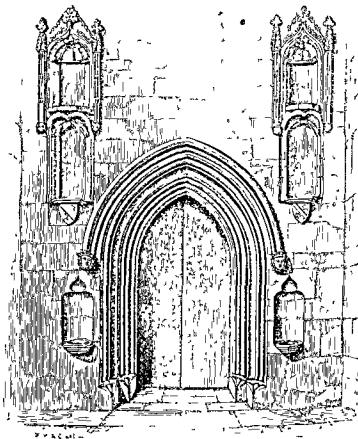
While the engravings leave nothing to be desired on that score, we could be well content with a fourth part of the letterpress. One of Rickman's terse notices, in a single paragraph, gives us a clearer idea of what to expect to find in a church that we do not know, than a dozen pages of tedious description of all its parts, from which we rise puzzled and bewildered. The use of such descriptions is not to compare each detail on the spot with



- A. *stair*  
 B. *entrance*  
 C. *entrance to the*  
 D. *entrance*  
 E. *entrance*  
 F. *entrance*  
 G. *entrance*



chancel-arch remains in its place, and shews that this part of the wall belongs to the original structure; several Norman moulded strings remain in other parts of the walls: but the impost is described as a bracket, and the strings are said to have been placed in their present situation within a few years; where they were previously placed we are not informed. The existing church is chiefly of the latter part of the fourteenth century, having been rebuilt by Pj el, the founder of the college adjoining.

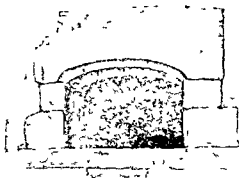


West Doorway with the Stoups and Niches

The ground-plan is a very remarkable one; its peculiarity arising probably from the use of the Norman foundations, and accommodating them to the enlarged plan required by the college, which leaving no convenient place for the campanile, it was built detached near the west end of the church, and connected with it by a western porch and a small domestic building of two stories, probably used as a porter's lodge, the college having been situated on the south side of the church, with a passage to it through this porch, and a gateway, of which one of the jambs remains, attached to the west

angle of the south aisle. This peculiar arrangement makes the western porch a very singular one, having four doors to it, one to each point of the compass. The west doorway of the church, which is of course the eastern one of the porch, has also some unusual features, a stoup for holy water on each side, and a double niche for two images, one over the other. Of this very singular and elegant doorway a beautiful woodcut is "presented to the work by the Marquis of Northampton, President of the Society," a good example, which we hope will find many imitators. We have much pleasure in being enabled, by the kindness of the Society, to exhibit this woodcut to our readers, as well as the singular ground-plan of the church, and some other details.

The north and south doorways of the porch were evidently intended to allow a free passage through it. The western doorway opens into the small domestic building before mentioned; over this doorway is a niche for an image, with a contrivance for a lamp to burn behind it, doubtless for one of the theatrical effects so often found in the Roman Church. The chimney of this lamp, and the opening for lighting it, or taking it out, from the upper room, still remains, though its object has not been understood by the writer of the paper before us.



back of lamp niche

been mentioned in its place and not along with the tower with which it has no connection

The arms of Pyel occur repeatedly on these buildings which were no doubt connected with his college probably they were used as offices The college itself appears to have been a distinct building though closely connected with them, they are too numerous to have been the residence of a recluse, or of the sacristan only The opinion entertained by this writer that the college buildings consisted only of the tower and the four small rooms attached to it is extremely improbable

John Pyel the founder of the college was Lord Mayor of London in the time of Edward III and having purchased the manor of Irthlingborough and other lands adjacent designed the foundation of this college but did not live to perfect it It was completed by his wife Johanna who was his sole executrix The college consisted of six canons of whom one was dean and four clerks and the right of presentation was alternate between the heirs of Pyel, and the abbot and convent of Peterborough to whom the parish had previously belonged The value of the possessions of the college at the time of the Dissolution was £70 16s 10½d, equal to upwards of £1000 a year of our money\*

\* Mon Ang vol vi. p 1384

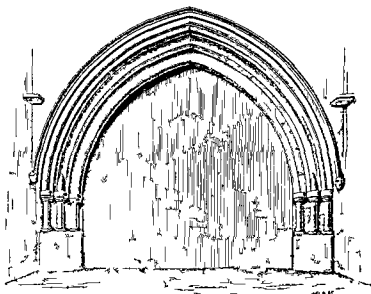


Fig. 1. See an Altar in the North Transept.

CHRONICLE OF THE MAYORS AND SHERIFFS OF LONDON, from 1188 to 1274 — *Liber de Antiquis Legibus* — *Cronica Majorum et Vicecomitum Londoniarum* et quedam, que contingebant temporibus illis ab anno 1178 ad annum 1274; cum appendice, nunc primum typis mandata curante Thoma Stapleton, Londonus; Sumptibus Societatis Camdenensis, 1846.

THIS curious work is the most valuable chronicle extant of English affairs, particularly those of the city of London, in the thirteenth century. It was consulted by Stow, transcribed by Selden, and at a still later time by the learned Hargrave; but so jealously was it guarded by the corporation of London, from a mistaken belief that it contained matter which, if published, might affect their enjoyment of certain ancient privileges, that it was not without some hesitation the Commissioners of the Public Records were permitted to take a copy of it. We believe it is from that transcript, collated with the original MS, that the present volume has been printed, at the cost of the Camden Society\*. This jealousy on the part of the corporation was entirely needless, inasmuch as the transcript of Selden, and parts of that of Hargrave, were accessible in the British Museum, though not generally known; indeed we believe it was not until the Record Commission had incurred the expense of the copy referred to, which was very indifferently made, that attention was called to the existence of Selden's manuscript.

Although this remarkable work has been frequently cited for its chronological details, no real use has been hitherto made of the important evidence it affords of the internal condition of the metropolis in that great period of transition, not only in the arts, but in political institutions, the thirteenth century; we are, therefore, glad to hear that it has been translated by a gentleman well qualified for the task, and will be shortly published with an illustrative introduction. It is at the possible risk of anticipating some of his observations that we now attempt a slight sketch of the state of the English capital in those times to which the Chronicle refers. And here we cannot but express our surprise that so little has been hitherto written on the history of London, both topographical and political. There are, indeed, the labours of Stow, and the productions of compilers since his time; but Stow's work is after all very imperfect, containing little original research, and referring, for the most part, to very ordinary authorities; yet such as it is it must be regarded as the grand source from whence succeeding writers drew their chief materials for the early history of the city. Topographically considered it is of great value, and especially in a purely antiquarian point of view, for the great fire, and the improvements made subsequently to that event, have almost entirely changed the character and material features of that labyrinth of dwellings which the honest tailor described so circumstantially in

\* It is to be regretted that the preface affords no information on this point.

the sixteenth century The great arteries, it is true the Strand, Holborn, Cheap, Cornhill &c, still exist, but their subordinate districts are either strangely altered, or altogether metamorphosed Yet though little more than names remain to connect modern with ancient London, monumental links being out of the question, there is not perhaps another city in the world so rich in documentary evidences of its growth and expansion Saxon charters still preserved carry us back to those remote times when the now thronged and busy wharves of Thames street acquired, as hitherto in the occupation of Saxon traders, the names by which in a corrupted form, many are yet known in the nineteenth century For the period after the Conquest these evidences increase in numbers and value there are few of the great city companies whose title deeds do not extend so far back as the beginning of the thirteenth century, and we have nearly intact the muniments of the greatest ecclesiastical corporation in the city, which possessed property in every part of it—the Priory of the Holy Trinity of Aldgate—commencing with the times of Henry the First and ending only with the Dissolution In the earlier documents in this remarkable collection, of which one portion is at Glasgow and another in London, we recognise the prevalence of Saxon names, both of persons and places in the metropolis, and see the former gradually passing away, and the latter becoming corrupted, as we approach the times of the Plantagenets Again the antique privilege of the Hustings' Court, a relic of Saxon municipal law, by which it took cognizance and granted probate of the wills of citizens relating to real property within the franchise, led to a registry of wills which, surpassing in antiquity, as in some respects it does in importance that of the ecclesiastical courts, commences in the reign of Henry the Third, and is continued to the beginning of the eighteenth century There is also a registry of deeds of equal antiquity attached to the same court From these and other materials it would be quite possible to trace the successive occupation of nearly every foot of ground within the walls of ancient London, nor would the work be uninteresting considered otherwise than topographically, for in perusing these ancient conveyances we necessarily gather those minute details relating to the progress of society and civilization which are needed to complete, and it may be to explain, the narratives of contemporary chroniclers

We have said that names, in a corrupted form, are almost the only remains which associate modern with old London, it would be a valuable contribution to literature if some one of our numerous antiquaries would avail himself of the materials we have enumerated, were it only for the purpose of shewing the derivation of the ancient appellations which many of the streets and lanes in, and some of the districts surrounding London still bear Pursued with judgment, such an enquiry would yield much curious and entertaining information For example, as we write an advertising cart passes the window, on which the word VAUXHALL is conspicuous in lofty letters Whence the name? Many efforts have been made to explain it and Guy Faux of gunpowder notoriety, is assumed to have

had something to do with the "royal property." We must go back to a remoter age than that of the first James, and seek a more redoubted owner than the hero of the slouched hat and dark lantern, before the enigma can be solved. "*La Sale Faukes*" in *South Lambeth* is mentioned in the charter of Isabella de Fortibus, countess of Aumale and Devon, and lady of the Isle of Wight, dated in 1203, by which she sold her possessions to king Edward the First.\* Thus we must try earlier than the close of the thirteenth century for its derivation. In the *Testa de Nevill* we read, under Surrey,—"*Baldwin son and heir of the earl of the Isle is in the custody of Fulk de Breauté; he should be in the ward of the lord the king; also his lands in the hundred of Brixton, and they are worth £18 per annum*" Fulke de Breauté, the celebrated mercenary follower of King John, married Margaret, Earl Baldwin's mother, and thus obtained the wardship of her son; he appears to have built a hall or mansion-house in the manor of South Lambeth during his tenure of it; and from his time it was called indifferently *Faukeshall*, or *South Lambeth*, and is so termed in the 10th year of Edward the First; the capital messuage with its garden, named "*Faukeshall*," was valued in the 20th of the same reign at 2s yearly<sup>b</sup>. We have, therefore, satisfactory evidence that this famed suburban pleasure ground, the scene of the stately gieties of the eighteenth, as of the less dignified amusements of the nineteenth century, owed its origin and name, like the keep of Northampton castle, to an obscure Norman adventurer, who became suddenly enriched during the turbulent reign of John, and was ignominiously driven from the country in the minority of Henry the Third, after withstanding a long siege in his strong castle of Bedford. The adjoining manor of Kennington was a royal seat as early as the times of Henry the Second; and it was, perhaps, from some traditionary recollection of the estate having been in the hands of the Crown that Jonathan Tyers gave his public garden the distinctive title of the "royal property," a name which is, we believe, still assumed.

It is now time to quit a digression on the as yet unpublished materials for the history of London and its inhabitants, for the purpose of illustrating the curious volume before us, but we would fain hope that the hints we have thrown out may tempt some of our rising antiquaries to undertake this comparatively unworked mine of information.

The chronicle long called "*Liber de Antiquis Legibus*," contains a list of the mayors and sheriffs of London, with notices of remarkable events which happened in their times from the year 1188<sup>c</sup> to the year 1274; but it is not until about 1240 that the occurrences detailed become important. We cannot agree with the editor in thinking that "the original portion of the manuscript will have been written throughout in Latin in the year 1274,

<sup>b</sup> Lysons says, erroneously, that the first mention of *Faukeshall* occurs in this year (20 Edw. I.), quoting as his authority an Escheat in the Tower. *Environs of London*, vol. i. p. 321.

<sup>c</sup> We may here remark that in the title-page 1178 is printed for 1188, and we have 1179 for 1189, in the marginal note on p. 1 of the Chronicle.

2 Edward I.;" as it appears to us, from the character of the writing, and from other internal evidence, that it was compiled during the latter half of the reign of Henry the Third. The writer seems to have been a servant of the corporation, probably filling an office similar to that of town clerk. His narrative is generally lucid; all questions involving points of law are clearly stated, and his information respecting matters foreign to the city is usually accurate; for example, the tumult at Norwich in 1272 is described more fully than in any other contemporary work. The sympathies of the author, invariably with the magnates or oligarchy of the city, are frequently expressed in comically earnest terms; indeed during the whole of the period included in his relation a violent struggle was going on between the aldermannic class and its adherents and the commons of the city; it is essential, therefore, to a proper understanding of the circumstances relating to this contest, here detailed, that we should endeavour to form an idea of the constitution of the city in the thirteenth century, and of the characters of the two factions which were then contending for supremacy.

We possess but very scanty information as to the nature of the franchises enjoyed by the "barons" or citizens of London before or immediately after the Conquest, the charter of Henry the First being the earliest specification of their rights and privileges. We are left to infer that the institutions they possessed in Saxon times must have been popular, since the commons invariably clamoured for their restoration: but on the whole, it may be fairly concluded that the rights and immunities guaranteed to the citizens by the Norman and Plantagenet kings had some analogy with those laws by which they had been governed under the Saxon rule. From the time of the Confessor, at least, until the appointment of Henry Fitz-Ailwyn, the first mayor, in 1188, there appears to have been an executive officer in the city, in some degree dependant on the Crown, who bore the title of Portreve, but we have no information respecting the nature or extent of his authority. We are equally ignorant of the precise character of the individuals called Sheriffs, who accounted to the Crown for the farm of the city of London and county of Middlesex previously to the year 1188; whether they were merely royal bailiffs, or officers elected by the citizens; they were sometimes four in number, and in one year, 4th Henry II, they were five. Being in this state of doubt and uncertainty as to the actual condition of the municipality during the times preceding the close of the twelfth century, we must be content to take as our starting points the charters of franchises granted by Richard the First, by John, and by Henry the Third. The liberties nominally conceded to the Londoners by those sovereigns have been fully detailed and illustrated by various writers, more especially by Norton, in his able "*Commentaries on the History and Franchises of London*;" and to that work the reader may be advantageously referred for all information respecting them.

It must be obvious that grants of the most ample privileges to any community are valuable only so far as the grantees are in a condition to enjoy them in their full extent, and are assured against their violation. At the



commencement of the thirteenth century the commonality of London was far from being in either state, as we now propose to shew.

Within the space circumscribed by the city walls, and also in the district immediately beyond them, but included in what was called the "liberty," there were, in the times of which we write, many distinct seignorial jurisdictions, legally termed *sokes*, the lords of which possessed independent powers, generally extending to life and limb, by virtue of grants from the Crown, or by antique prescription. The possession of these *sokes* was guaranteed to the Church, the barons, and the citizens, by the charter of Henry the First, the earliest document, as we have said, which throws any light on the privileges of the city: they were to "have their socs in peace, so that no guest, tarrying in any soc, shall pay custom to any other than him to whom the soc belongs." There is undoubted evidence that in the thirteenth century the London *sokes* were heritable estates, though it is probable they ceased to be so before the accession of Edward the Second. No municipal servant could execute his office within any of their franchises, the boundaries of which were jealously maintained by their owners, and unwillingly respected by the civic executive. The tenants of such *sokes* performed suit and service at their respective courts, and were generally exempt from municipal authority. It would be tedious to recite, on this occasion, the names of all these petty seignories; a few, however, may be worth enumerating<sup>d</sup>. First and foremost was the head of the great ecclesiastical body already referred to, the prior of the Holy Trinity, who in right of his district of Portsoken, or the soke without Aldgate, ranked as an alderman; the soke of Castle-Baynard was owned by the Lord Fitz-Walter, hereditary banner-bearer of the city; and there was the soke of Peveril, part of the honour of that name, originally the splendid appanage of the bastard of the Conqueror by his Saxon concubine. The site of the cathedral church of St Paul and its precincts formed another exempt jurisdiction, belonging to the dean and chapter, besides which the bishop had his own soke of Cornhill with its *four banal*, or seignorial oven, respecting which the present volume contains a remarkable document, and one of the earliest examples of the use of Norman-French in this country. The kings of Scotland also possessed a soke in London, probably in right of Maud, daughter of the Saxon earl Waltheof, who married David son of Malcolm the Third. It was sold in the reign of Henry to a citizen named Geoffrey Godard, whose daughter and heiress married Richard le Poter, who held it in the third year of Edward the First<sup>e</sup>. In addition to these one or two belonged to foreign monasteries, as that of the abbey of St. Peter at Ghent, and some to English ecclesiastical lords. There were besides those pertaining to the great families of the city, the Farringdons, whose name is perpetuated in the modern wards so called; the Frowicks, the Gisorzes and others: in short, in

<sup>d</sup> The reader is referred for more ample particulars concerning the *sokes* of ancient London, to the Hundred Rolls, temp

Edw. I

<sup>e</sup> See Rot. Hundr. tit. London.

municipal affairs, although legally and territorially exempt from municipal jurisdiction

It is important to bear in mind that these sokes, in the reign of Henry the Third, were co-existent with, and, one excepted, wholly distinct from municipal wards, because, this fact being recognised, we are thereby enabled to understand more clearly the state and relations of the conflicting parties in the metropolis in those times,\* which is essential to a just appreciation of the narrative under consideration. This leads us to enquire into the character of the population of London at the period in question.

First in rank and consideration, independently of any civic functions with which they might happen to be invested, were the landowners of the city. It was from this class that the earliest bailiffs and the first mayor were chosen. Besides their property within the walls we find that the Bucointes, the Buckerells, the Cornhills, the Basings, Gisorzes and others, had estates and dwellings in all the rural districts immediately surrounding London. In Edgware, Edmonton, Enfield, Hanwell, Uxbridge, and Chigwell, we find traces of these "greater barons" of London as early as the twelfth century. Henry the First confirmed to them the hunting grounds of their ancestors, to wit, in Chiltern, in Middlesex, and in Surrey, and appended to the charters and deeds which have descended to us, relating to the transfer of their property, are seals on which they are represented, after the fashion of the feudal lords of those days, clad in warlike panoply, or, with hawk in hand, enjoying the sports of the field. To ascend no higher than Henry Fitz Ailwyn the first mayor, who was probably descended from Aylwyn Child, a native of London, who founded the priory of Bermondsey in 1082, we find that before and after his election he held land of the Crown in capite, both by knight-service and grand serjeanty<sup>1</sup>, and Henry de Cornhill<sup>2</sup>, one of the two sheriffs for the year 1188, was the husband of Alice de Courcy, the heiress of Stoke Courcy, in the county of Somerset, and his only daughter was the wife of Hugh de Nevill, chief forester of England. In short, all the civic officers at the beginning of the thirteenth century were landowners, and in all probability elected owing to the influence commanded by their possessions. Next to persons of this class were the principal merchants and artisans<sup>3</sup>, then comparatively limited

<sup>1</sup> Mr Stapleton has proved in his elaborate introduction that the present earl of Abingdon and lord Beaumont are now the joint representatives of Henry Fitz Ailwyn.

<sup>2</sup> Reginald his brother sold a messuage in the parish of St. Olave Southwark for 120 marks to ransom himself from Corfe castle, where he had been imprisoned by King John. The purchasers were the prior and convent of St. Augustine at Canterbury and this house remained the London inn of the prior until the Dissolution.—MS Cotton. Julius D. 11. fo 103 b.

<sup>3</sup> Of these the chief were the arti-

ficers in gold and iron smiths and goldsmiths. The smiths were for the most part farmers and 'loewrichtes' it is under these denominations they appear as witnesses to deeds in the twelfth and thirteenth centuries. One quarter in which the smiths dwell is still distinguished by the name of Ironmonger lane. The Mareschalca or Farnery was on the north-western side of Cheap. One of the sheriffs in the last year of King John, Benedictus Campanarius was a bell-founder. His son Edmund granted lands to the priory of the Holy Trinity on the seal appended to his deed of gift appears a bell with a clapper of unusual length.

as a body, for the port of London was long rivalled by that of Southampton, and Winchester, a more opulent city, had almost carried off the honour of being the capital of the realm. Among the chief merchants then settled in London many were of foreign extraction of one of them, Arnold Fitz Thedmar, a romantic pedigree is given in the work under notice. The landed proprietors and the great traders sharing among themselves all the civic offices, as the mayoralty, sheriffwick, and aldermannries, constituted the party styled in all contemporary writings the "magnates" of the city, for although it is clear that aldermen were elective, even at the period to which we are referring, the individuals chosen were for the most part members or dependants of the soke-lords or aristocracy. It is of this body that the writer of our chronicle always speaks as discreet men, of good memory, who had acquired all the privileges of the city, and in his eyes the rest of the population, so noisy and turbulent in the folk-motes, were wretched beings, "sons of divers mothers, many born without the city<sup>m</sup>, and very many of servile estate."

Among other oppressive measures employed by Henry the Third to raise money was that of demanding arbitrary contributions, called tallages, from the Londoners, as though they were tenants of the royal *demesne*. The sums thus demanded were levied by assessors, according to the respective means of the inhabitants, but the magnates or city aristocracy had paid fines to the Crown, for the grant of charters which exempted their own body from being assessed to such tallages with the commonalty or poorer inhabitants of the city. These privileges were rendered more inviolable owing to the fact that they, by deputies chosen from their own class, being also the assessors, could and did, as the commons asserted, spare their own purses at the cost of the lower order of town-folk, whom "they grievously and beyond measure overcharged and vexed." The truth of this statement is proved by numerous charters of exemption which are still preserved by enrolment; it was fully believed by the populace and led to results which for a time affected the ascendancy of the magnates in city affairs.

The curious story narrated in this Chronicle, of the roll sealed with green wax, which was mysteriously deposited and found in the king's wardrobe at Windsor<sup>n</sup>, should be perused in connection with this subject. The secret of the popularity of Walter Hervey with the commons<sup>o</sup>, was his attempt to compel the city magnates to pay up the arrears of tallages due by them, for not content, it appears, with the advantages they gave themselves as assessors, they had always paid their own share of those impositions irregularly<sup>p</sup>. It was a natural consequence of these grievances that the commons of the city should side with the party of Simon de Montfort during his memorable rebellion, and as long as his cause remained successful

<sup>m</sup> From this expression it would almost appear that birth was a recognised qualification for the franchise

<sup>n</sup> Page 30

<sup>o</sup> See p. 148

<sup>p</sup> Rot. Hundr., p. 401

their party was dominant in the city. Under the command of their leader, Thomas de Pivelesdon, they were present in his army at the battle of Lewes, and fled ignominiously before Prince Edward, who lost the victory for the king by too hotly pursuing them. It is related in the chronicle of Melrose that the earl of Leicester brought into the field two of the oldest and most respectable of the city magnates, who had in vain endeavoured to prevent the populace from joining him, shut up in a strong cage, bound with iron, returning from the pursuit of the flying citizens the followers of the prince seeing the cage without defenders pulled it to pieces, and slew the unfortunate inmates<sup>a</sup>. This incident is told with so much circumstantiality that it is difficult to discredit it, but it should be remarked that the present chronicle, which dwells rather minutely on the assistance rendered by the Londoners to Montfort, does not even allude to such an event.

On the suppression of the rebellion by the king's forces ample revenge was taken upon the leaders of the popular party and their adherents. Their real and personal property was confiscated and granted to Prince Edward, who exercised his recovered authority without mercy. The old families again acquired their ascendancy, but it was not long to endure. Before the close of the reign of Edward the First we discern new names among the chief office bearers of the corporation, the old feudal families of London gradually disappear from the calendar of mayors and sheriffs, men enriched by the increasing commerce of the country were the legitimate successors to their station and influence in civic affairs, and by the accession of Edward the Third the feudal divisions of the metropolis, with the exception, perhaps, of the possessions of the Church, had ceased to exist.

Thus much for the political state of London in the thirteenth century. It may now be interesting to make some enquiry into its material aspect. From the close of the eleventh century chronicles refer continually to destructive fires which from time to time wasted the city and impoverished its inhabitants, and to strong winds which prostrated its steeples, the natural consequences of the habitations and church steeples being generally constructed of wood. The streets were unpaved, and if we may draw any inference from the fact that when the wooden steeple of Bow church fell into Chert in the year 1170, the tallest beams sank out of sight into the earth, they must have been as muddy and ill kept as those of Paris when they excited the wrath of Philip Augustus. Before the end of the twelfth century, however, the frequent occurrence of extensive fires compelled the citizens to adopt some necessary precautions in the structure of their habitations. In the highly curious regulations published on this subject in the year 1189 we are informed that "in ancient times the greater part of the city was built of wood, and the houses covered with thatch, reeds, and the like material, so that when any house took fire the greater part of the

<sup>a</sup> Such is Hemmingford's account, Gale vol. ii. p. 581. The chronicle of Melrose says it was burnt.—Ibid., vol. i. p. 229.

city was consumed thereby, as it happened in the first year of King Stephen when by a fire which began at London Bridge, the church of St Paul was burnt, and then that fire spread, consuming houses and buildings, even unto the church of St Clement Dines. Afterwards many citizens to avoid such danger, according to their means built on their freeholds stone houses roofed with thick tiles, and protected against the ravages of fire, whereby it often fell out that when a fire was kindled in the city, and had wasted many edifices and reached such a house, not being able to injure it, it there became extinguished, so that many neighbours' houses were wholly saved from fire by that house."

It is clear from this simple narrative, which in point of authenticity is worth all notices in the chronicles put together that in the twelfth century, there were in London many houses built of stone, and it may be presumed they had increased in number by the thirteenth. That the majority, however, were still ligneous structures, may be readily believed, and ancient conveyances seem to make a distinction between buildings of stone and wood terming the former *domus*, and the latter *edificia*. The houses, of whatever material, appear never to have exceeded one story in height when Henry the Third visited St Louis at Paris, he greatly admired the houses of that city, consisting for the most part of many stories, from which it may be inferred he had not been accustomed to a similar style of building in his own kingdom. The ground floor of the London houses at this period was aptly enough, called a cellar, the upper story a solar. Although a considerable quantity of ground cultivated as gardens existed within the walls and we read from time to time, in the coroners' rolls, of mortal accidents which befel youths attempting to steal apples in the orchards of Paternoster Row and Ivy Lane, still the necessarily close proximity of dwellings in the main streets led at an early period to the enactment of stringent regulations for the protection of individual rights and the settlement of disputed boundaries. The assize of 1189 is entitled to be considered the prototype of the act relating to party walls which was passed in our own times, it fixed the thickness of the wall at three feet, determined the right of property in it, regulated the construction of gutters, and even went so far as to establish "that if any one should have windows towards the land of his neighbour, and even though he had been seised of the view of the said windows for a long time and his ancestors before him, nevertheless his neighbour could block up such view by building opposite those windows, or otherwise obstructing them, unless he who owned them could shew any writing to the contrary. When two parties agreed to build of stone the party-wall was to be constructed at their joint expense, its ordinary height being fixed by the assize at sixteen feet, either party having liberty to raise his own half of it, as might be deemed expedient. Any householder might lay down a pavement before his tenement, provided it were not to the nuisance of the city or of his neighbour."

The result of a careful examination of the evidence relating to the appearance of London houses in the thirteenth century, leads unavoidably to

the conclusion, that they were both small and of low elevation; the shops were generally wooden sheds erected in front of the inhabited tenements.

At the present time, when the sanitary condition of the metropolis is attracting so much of public attention, it may not be uninteresting to enquire how far it was provided for in ancient days. We have seen that so early as 1189 the due construction of gutters and the convenient dispersion of waste-water were objects of consideration & the *cameræ private of the citizens* were not left unregulated: they were prohibited within the distance of two and a half, or three and a half feet, from a neighbouring tenement; and the propriety of their construction was liable to the survey of a jury chosen by the authorities. The situation of London, with an easy descent towards the Thames, was favourable to a surface drainage, aided in a great degree by those natural streams which then flowed open to the river, the Wall-brook and the Fleet, the cleansing and maintenance of which in a proper state were from an early period objects of solicitude to the magistracy. It may be collected also from the perusal of ancient evidences, that narrow channels ran down the centre of many of those streets which led directly to the riverside: bad as the effect of these uncovered sewers must have been, they were better than no drainage whatever. The greatest source of annoyance, however, was the existence of the public shambles almost in the very heart of the city, clustered round the church of St. Nicholas, the patron of butchers as well as fishermen. From a remote time ordinance succeeded ordinance levelled at this flagrant nuisance. There being no under-drainage, the refuse of the slaughter-houses was thrown by the butchers wherever they could find a place: into the streets, or the Fleet, or into the river, where, often left on the banks, the putrefying heaps offended the olfactory senses of the Edwards and Henries as they were rowed between Westminster and the Tower, producing impressive monitions to the mayor to repress the intolerable excesses of the flesh-mongers; but in vain; it was a nuisance that grew with the increase of the metropolis, and for which no remedy has even yet been provided. By a regulation passed in the reign of Richard the Second, the blood and offal of the shambles were to be boated into the mid-stream of the Thames at ebb-tide, but this and subsequent enactments were evaded or carelessly enforced, and we still groan in the nineteenth century under an infliction which our less refined ancestors tried to avoid in the thirteenth.

We seek in vain for traces of any approach to an organized system of police in the metropolis during the times under consideration. When considerable tumults arose the mayor or sheriffs appear to have summoned the townsfolk to their aid by the great bell of St. Paul's, and as the adult population was in a measure trained to arms, a tolerably efficient force was thus temporarily at their orders. Periodical musters of the citizens under arms were taken, and by the early rolls we perceive that a few individuals appeared equipped at all points on *chevaux courerts*, while the majority were armed with those miscellaneous weapons of offence common to the times. The rendezvous on these occasions was Mile-end or Cheap-side. However

inefficient these early 'trained bands' may have been in the field they were quite adequate to the suppression of those disorders within the city which arose from the antagonism of political partizans, or jealousies between the various classes of operatives which sometimes reached an alarming height of violence such was the outbreak in 1260 among the goldsmiths tailors and white leather dressers, who maintained a conflict in the streets for three successive nights amounting in numbers says our chronicler, to more than five hundred. The riot was at last quelled by the bailiffs and citizens, more than thirty of the ringleaders being captured were immediately tried at Newgate before the king's justiciary, and about thirteen appear to have been hanged. But excepting on such occasions there was no active exertion on the part of the authorities. The city swarmed with thieves and bad characters, who were fostered and protected by the numerous sanctuaries then recognised as well as by the facility with which they could escape from one soke to another where the bailiffs could not pursue them. In the reign of Edward the First the dean and chapter of St. Paul's obtained a license to enclose their church and buildings with a strong wall, as a protection against the malefactors who infested it nightly committing every species of crime and converting that which should have been the most sacred into the vilest place in the city. If we take the trouble however, to turn over the legal records of the time, the number of murders and violent assaults upon the person do not appear so numerous as might have been expected amidst a population of which every man and youth was constantly armed with his anlace or Irish knife.

We trust these remarks may have the effect of directing attention to this valuable work, and that they may prove useful as introductory to and in some degree explanatory of the principal events narrated in it. Before concluding however it may be permitted to say a few words respecting the singular title of the work. Why it should have been called "*Liber de Antiquis Legibus*" the "*Book of Ancient Laws*" is not very apparent. No ancient laws are contained in it if we except the assize of 1189, there are indeed numerous allusions to privileges claimed or exercised by the citizens but they are wholly incidental to the narrative and cannot be regarded in the light of an ordinary collection of precedents. The title is, we apprehend not older than the end of the fourteenth or the beginning of the fifteenth century, and was probably attributed to the manuscript from its being frequently cited in proof of civic rights called *rights* in dispute, for though not a legal document it had long been in proper custody, and was therefore admissible as evidence on behalf of the corporation and has been so admitted in our own times. Strictly speaking it is an irregular narrative of historical events combined with such an amount of irrelevant matter as almost to deserve the name of a common place book. Taken as a whole it is a curious and invaluable record of a stirring period in our national annals and of popular manners and popular struggles in an almost forgotten age.

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Archæological Journal.

DECEMBER, 1847.

ENGLISH MEDIEVAL EMBROIDERY.

SECTION THE SECOND.



BEHEADING OF ST. PAUL, ALTAR CLOTH, STEEPLE ASTON.

It is most probable that the embroidery used in the south of Europe was in great measure furnished at an early period by artists in the east, since the oldest specimens now in existence bear evident marks of an Oriental or Greek character. Thus the imperial dalmatic preserved in the treasury of St. Peter at Rome, called also the cope of St. Leo, (Leo III., 795.—816,) is clearly, if we may judge from its representations, a work of the Byzantine school.



This very remarkable specimen of embroidery is laid upon a foundation of deep blue silk having four different subjects on the shoulders, behind and in front exhibiting although taken from different actions the glorification of the body of our Lord. The whole has been carefully wrought with gold tambour and silk and the numerous figures as many as fifty four surrounding the Redeemer who sits enthroned on a rainbow in the centre display simplicity and gracefulness of design. The field of the vestment is powdered with flowers and crosses of gold and silver having the bottom enriched with a running floriated pattern. It has also a representation of paradise wherein the flowers carried by tigers of gold are of emerald green turquoise blue and flame colour. Crosses of silver, cantoned with tears of gold and of gold cantoned with tears of silver alternately are inserted in the flowing foliage at the edge. Other crosses within circles are also placed after the same rule when of gold in medallions of silver and when of silver in the reverse order.

Both the descriptions and the drawings which have been given to the world of this remarkable vestment, for few persons have had an opportunity of examining it would induce the belief that it can scarcely be of such high antiquity as has been generally supposed. There is no history as to the manner or the time when it came into the pontifical treasury and its style of art justifies the conclusion of Mons. Didron that it is the manufacture of the twelfth century. Were we to describe the foliated pattern in architectural language which will be readily intelligible to all our readers it would be by saying that it bears decidedly the impress of an *Early English* character. It has been conjectured that this dalmatic was formerly used by the German emperors when they were consecrated and crowned and when they assisted the pope at the office of mass. On such occasions the emperor discharged the functions of subdeacon or deacon and clothed with a dalmatic chaunted the Epistle and Gospel in illustration of this custom it may be remarked that several of the German emperors took part in the service even so late as Charles V, who sung the Gospel at Boulogne in 1529. The dalmatic in fact was in those times as it continues at the present day both a regal and ecclesiastical habit and it has constantly been the custom of European kingdoms for their sovereigns to wear it at their coronation.

But the usage of embroidered vestments by royal personages must be regarded as infinitely earlier than the period just referred to, since it was the first kind of costly attire with which we are acquainted. It was adopted from remote antiquity; nothing could be more suitable for monarchs, nor any kind of apparel more beautiful, being the means of uniting together the richest gifts of nature and the choicest productions of art. The Muse of Greece sung of these brilliant inventions in the mythic ages of the Trojan war; heroes of the Augustan era returned home from conquest in such glittering raiment, that it required the powers of inspiration to describe it: and when the Provençal rhymers, who caught the last echo of Latin poetry, wished to deck loveliness in its richest dress they clothed it in embroidered robes.

It cannot have escaped the recollection of the classical reader how Homer makes Penelope throw over Ulysses, before his departure for Ilium, an upper garment embroidered in gold, on which was imaged the actions of the chase. We behold the bard picturing the dog holding the spotted fawn with his fore feet intent upon his capture, whilst it struggles and pants for freedom; a subject so vividly expressed by the needle of the Ithacensian housewife that he speaks of the work itself as the universal admiration of beholders.

The concurrent voice of antiquity dwells with rapture on the prevalent use of golden tissues. We hear for instance of those which were woven by and adorned the persons of Dido and Andromache; of spoils of this precious cloth being carried away as the richest treasure in the pillage of Persepolis; of the robe and pavilion of Arsace, formed of gold and purple; of the aureate veils hanging over the nuptial guests of Alexander, and of the sumptuous decorations lining the tents of Ptolemy Philadelphus. Nor was this luxury limited either to personal embellishment, or to the moveables of the living. Tunics interwoven with the costly thread were cast over the images of their deities; they overspread the colossal statue of Bacchus and Nyssa at Alexandria, whilst the peplum of Minerva, embroidered by virgins so as to represent her attributes, was annually carried in solemn procession at the great Panathenaic festival at Athens, and carefully laid up in the temple of the goddess. On the throne and the sarcophagus were to be seen these emblems of magnificence; the idols of heathenism, no less than the tombs of reputed saints, rivalled

each other in the amount of such intrinsically valuable possessions, and when the sepulchre closed over the bones of the dead, it even shut within its dark and damp recesses the glittering vestments once worn by its tenant. And thus deposited in gloomy state, enwrapped in the gorgeous raiment with which they had dazzled a crowd of satellites, mouldered the bones of the king of Macedon, of Nero, of Maria spouse of Honorius, of Childeric\*, and of Cuthbert. The discoveries attendant upon the exhumation of the two last individuals form the most singular history of sepulchral antiquities that have ever been given to the world.

Interesting however as the investigation of the present subject must be, whether its illustration is sought for amid the classical literature of Greece and Rome, or in the pages of those fathers of the Christian Church, who inveigh against the use of such things as mere superfluous vanities, it is an enquiry that becomes more attractive when directed towards the particular modes of costume embellishment or of domestic decoration which have prevailed in England.

How various have been the methods of employing the needle for ornamental purposes, and what choice specimens of its skilful use may still be seen lurking among the internal substantial comforts of the English gentry. The mediæval monuments of female fancy are yet very considerable, though the moth has lent its aid to fret the canvass, and the garret has become converted into the store house of ancestral industry. Occasionally, indeed, may be perceived a filial regard united with an uncertain appreciation for these faded heir-looms, and they are timidly brought forward into view and transferred to fresh foundations, as the evidence of lingering regard for the worker, and the proof of estimating a good but obsolete fashion. Nothing can evince better taste and discernment than the way in which these memorials of family toil are preserved at Hardwick Hall in Derbyshire, where the embroidery wrought by the countess of Shrewsbury forms one among the numerous remarkable features of that palatial residence.

\* The death of Childeric the First who is regarded as fourth king of the Merovingian line took place in 482. He was buried at Tournai where he had resided. His tomb was discovered there in 1653 and contained rings of great value and many other objects

of great interest and curiosity. Amongst these were several gold bees which had been attached to his garments and which formed the insignia of the monarchs of the first race.

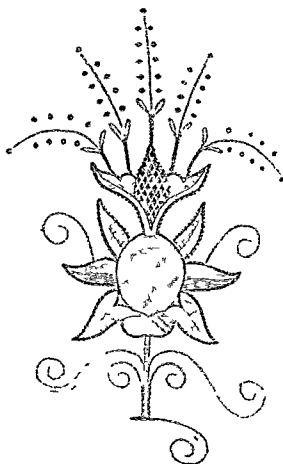
Rich, however, as this abode is in the extensive collection of tapestry with which so many of its spacious chambers are adorned, it is still more deserving notice for its splendid Elizabethan hangings. These, embroidered in gold and silver with a countless variety of devices, and surmounted by waving plumes, admirably harmonize with the interior of the fabric. Pargetting, in high and coloured relief, spiritedly representing hunting scenes, is carried round the upper portion of the presence chamber, where the labours of the loom are incapable of covering the walls to the ceiling, from its great height. You view a moving picture; the walls are vocal with hound and horn; you walk through a region of romance, of allegory and of history, as you pass from room to room, until at length the eye grows weary with the shifting scenes of delight and deception, and seeks for repose from the animated, entrancing delusion amid the various quaint and elegant designs figured over the different articles of furniture. Most of these belong to the time when the house was constructed, and indicate the artistic feeling and manual dexterity of the foundress. Here too may be seen beds of state, with their curtains of black and silver, Venetian velvets, and damascenes, 'cloth of Raynes to slepe on softe,' and hangings 'raied with gold,' hard cushions of blue baudékyn, high-seated chairs covered with samit, and powdered with flowers, yet curiously uncomfortable to sit upon.

The arms and ensigns of Mary Queen of Scots, so long the too fondly cherished prisoner of George earl of Shrewsbury, still exist, and some of her own royal work is preserved amongst these treasures, together with a carpet embroidered by her needle, and a suit of hangings on which all the virtues are represented in symbolical figures and allusive mottoes, equally offering pictorial embellishments and moral lessons.

On traversing the long range of apartments at Hardwick, and casting even a cursory glance upon the arras covering the wall, it excites surprise to see to what an extent this appropriate decoration was used before the introduction of wainscotting. And when this in turn was brought into the houses of the wealthy, it was generally painted and gilt. Symbolism and allegory lent their influence to extend the charm of this rich but unnatural species of ornament, and if the powers of the workmen were incapable of soaring so high as to create, they were contented to repeat the conventional

patterns of their predecessors. Hence may be seen a perpetual recurrence of the same rudimental forms. In Tudor and Jacobean carving this is strikingly perceptible, all the outlines of this are in reality but variations of particular figures, just as the caprice or imitative ability of the artist prompted him to make the alteration. So also in the conventional patterns painted on quarries of glass or in those depicted on the bases of rood screens or on embroidered garments, the same kind of repetition is observable.

Thus to take an illustration from the needlework of the countess of Shrewsbury (for the same principle pervades this

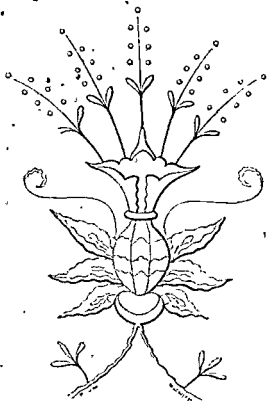


EMBROIDERY HARDWICK HALL, DERBYSHIRE

and every other kind of medieval art) and this particular branch is more immediately apposite to the present subject. Her sampler it may probably with stricter propriety be said, her sampler

patterns, at Hardwick, are the common conventional designs of the day, a fact not only perceptible in her own handy works so profusely exhibited here, but also in their antitypes upon a corporas cloth belonging to a gentleman in the immediate neighbourhood.

We are unresistingly carried by the imagination backwards to the period of Elizabeth, nay, we are in truth walking among the characteristic features of the time, as we pass through the stately chambers of Hardwick, since every, or nearly every article of furniture is coeval with the construction of the edifice.



*Antependium, in the possession of Mr. Bowden*

Yet the owner of so fair a fabric suffered none of her energies to be distracted by the care necessary to see it appropriately garnished when built. She erected both houses and hospitals, sumptuously fitting up the one, and well endowing the other. The noble dwelling at Chatsworth, and the embattled walls of Bolsover, declare the princely outlay made from her fortune, and in a land of stone like Derbyshire her palaces and manors arose as rapidly as the creations of some unseen magician in oriental fable. Her zeal for architecture was so deeply rooted in her very nature that it was only extinguishable with her existence. Hence it had been foretold by no very prophetic seer, in the language of metonymy, that she would live as long as she continued to build, and so it happened, for a wintry interruption to the works in progress, that fatal suspension of her labours, left Chatsworth unfinished, and at the age of eighty-seven carried her to the grave. Her dust lies under a magnificent monument of marble in the church of All Hallows at Derby, which either from personal

vanity or a natural desire to see suitably executed she caused to be erected during her lifetime. The archbishop of York preached her funeral sermon and pronounced a lofty eulogium upon her virtues. That she was discreet and prudent in the management of her temporal affairs is shewn by the height of grandeur to which her vast estates raised the houses of Crivendish and Newcastle and by the four ducal even the royal alliance of her grand daughters. Yet with all the care exercised in exalting her family to this extraordinary pitch of greatness with a laudable ambition to decorate her native county with the most magnificent residences England can boast of with an affectionate discharge of maternal duties to fourteen children and a due performance of the conjugal obedience claimed successively by four husbands she like all the gentlewomen of that generation found leisure to embroider her own chairs and work her own counterpanes.

From a personage so exalted we must descend to those of a more humble station though perhaps they may be more memorable for their manual attainments. The first we read of is a damsel whose fame has been handed down to us by a passage in the Domesday Survey. Alured for such is her name held at Achelton in Buckinghamshire two hides of land freely to bequeath or sell to whom she chose and from the demesne fee of the Confessor she had half a hide which Earl Godric granted to her as long as he remained earl on condition of her teaching his daughter to work embroidery. This most curious entry in the Conqueror's Survey is not however the only one which it contains allusive to the art since there is a second that speaks of a certain Leuide who made and continued to make when the record was formed embroidery for the use of the king and queen. The casula wrought by the wife of Alderet of Winchester and mentioned in the will of Matilda as left to the church of the Holy Trinity at Caen and the clavis wrought in gold which was laid up in her chamber and the vestment worked in England have previously been slightly alluded to. The testament itself is however so remarkable that it deserves to be placed before the attention of the reader entire.

Ego Matildis Regina de Sanctæ Trinitatis Cadomensis casulam quam apud Wintoniam operatur uxor Alderet et clauicem operatam ex auro que est in camera mea ad cappam faciendam atque de d'ribus legatur a nensis a ruis in quibus cruce sunt illam quam emblematis est in culptis ad hunc pad

suspendenda in coram Sancto altare candelabraque maxima quæ fabricantur apud Sanctum Laudum coronam quoque et sceptrum, calicesque ac vestimentum atque aliud vestimentum quod operatur in Anglia, et cum omnibus ornamentis equi atque omnia vestimenta mea, exceptis illis quæ antea dedero alicubi in vita mea, et Chetchulmum (Q etchon en Cotentin) in Normannia, et duas mansiones in Anglia de Sanctæ Trinitati Cadomi. Hæc omnia concessu domini mei Regis facio<sup>b</sup> *Ex Cartulario Sanctæ Trin Bibl Reg Paris No 5600*

At this period then it is quite clear that the females of England were highly celebrated for their skill in using gold tambour, and they continued successfully to practise this accomplishment for several centuries. It was exclusively in its highest perfection an English art, almost to the reign of the Stuarts, when it sunk into a style of debasement so very low, that nothing more was requisite to blunt the point of the needle, and obliterate the few remaining vestiges of good taste and elegance, than the adoption of the German system of mechanically toiling in chequers, which now so extensively disfigures the rooms over every domestic threshold that can be crossed.

These were matters considered grave and important enough for even ecclesiastical historians of old to introduce into their narratives, they even gave occasion for preternatural interference. Thus Reginald of Durham furnishes us with the two following stories. 'When,' says he, 'Maud, the daughter of Waltheof, and the widow of Simon de St Liz, was passing through Durham, with her husband, David king of Scotland, she carried in her retinue a female attendant named Helisend. The monk describes this young woman as a person nobly skilled in the science of weaving purple, and one of the most celebrated of her age for working in the best manner every kind of embroidery, or gold weaving of artificial composition. Helisend having heard that there were peculiar limits to the cemetery of St Cuthbert, which it was not permitted for females to pass, was determined to try the experiment of escaping from all the penalties denounced against such a transgression, and in defiance of the threatenings uttered against such temerity, persisted in her resolution, and covered with a black hood, the upper part only of which disclosed the countenance, and all the rest of her body being concealed, she

<sup>a</sup> Fassa a historiques sur la ville de Caen par M J Albe De la Rue vol. i. Preuves  
No 1



conceived it was impossible for either monks or any one else to recognise her sex. But, alas, how vain was her presumptuous curiosity! For in the meanwhile, St. Cuthbert came to a sacristan of the church, as he sat writing in the monastery, and addressing him very sharply, bade him go forth and drive the intruder from the precincts she had violated. Immediately the studious recluse shut up his books, and sallied forth, fruitlessly searching a long time for the unfortunate object of the saint's indignation, until at length he discovered her wrapped up in a man's cloak outside the church. The poor lady, whose curiosity had led her into such an unpleasant dilemma, was now assailed by a most virulent torrent of abuse, and it is difficult to say whether the monastic scribe or the saintly Cuthbert excelled in the art of vituperation, as the terms applied by each of them to the skilful embroideress are too coarse for an English translation. Nor was their conduct confined to mere words, for seizing hold of her, they violently ejected her from the building, when half dead with fright, and unconscious what she did, she stood for a while in a state of stupor, from which at length recovering, she determined to go to Elstow in Bedfordshire. Here she took a religious vow, and passed the remainder of her life in honest conversation.

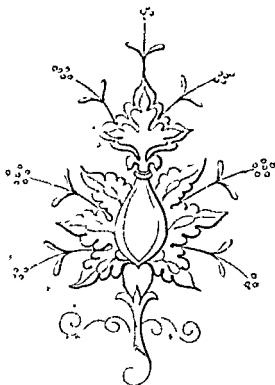
Reginald also tells a story of the same saint, in which he figures more amiably. 'A young brunette was engaged in sewing a garment *'de fustico-tincto'* for her wedding, and upon being admonished by her mother to get it completed before nine o'clock, because it was St. Lawrence's day, replied she would finish the dress whether it was the feast of St. Lawrence or not, upon uttering which her hands suddenly became contracted, her fingers shrunk up and curved, so that the garment stuck fast in the palm of her hand, and she was only restored by Cuthbert's interposition.'

It is stated by Sir Henry Spelman that the influential people of the kingdom were formerly obliged to attend on the monarch at the three great festivals of the year, Christmas, Easter, and Whitsuntide, with the view both of shewing him suitable honour, and of assisting in settling the affairs of the realm, and that on these occasions he was accustomed to appear with the crown on his head, and surrounded with all the insignia of royalty. Ailred mentions the same custom as prevailing during the reign of the Confessor, when at Whitsuntide the

whole of the nobility presented themselves before him in golden raiment. This practice seems to have endured until the time of Henry II., who in the fourth year of his reign, keeping his Easter at Worcester with great solemnity, discontinued it: when he and Eleanor his queen, going up to the altar to present their usual oblation, took off their crowns and placed them upon it, as an offering to God, vowing they would wear them no longer. After this, the three festivals were observed with less splendour, though Henry III., when a minor, kept his Christmas with considerable magnificence at Northampton on more than one occasion.

These customs tended to increase the gaiety and attractions of the court of the Plantagenets, and imparted to it a brilliancy which the feudal lords with all their natural roughness of manners could not but dwell upon with admiration. From hence the Cliffords and Fitz-Alans carried the ideas of elegance to their border fortresses of Hereford and Clun, while Albrincis at Dover, and Peverel amid the wild fastnesses of the Peak or the more genial heights of Bolsover, implanted the severe elements of other tastes, which will, as they become better known and appreciated, constitute the model for imitation among future architects.

Besides the embroidered garments worn by the monarch and his nobility, and the vestments requisite for the use of the Church, he was burdened with annual payments, more courteously termed offerings, which were occasionally made in the form of presents of gold, or of embroidered cloth, to the high altar, or to the shrine of some reputed saint. Thus Edward I made oblations to the banner of St John of Be-



herby St. John of Be-

verley, and gifts of cloth of gold to the church of St George at Orcheston and to the feretory of St Richard at Cirencester. The Issue Rolls of the Exchequer furnish almost innumerable entries illustrative of the practice. Perhaps not the least characteristic evidence of these expensive and superstitious usages is to be seen in a payment made by William of Wykeham to the clerk of a canon of York for a vestment which is stated to have belonged to St Peter the Apostle. Yet copious as all this class of records are in supplying illustrations of the prevalent use of embroidery during the middle ages the ancient wills and inventories yield a still larger amount of information on the subject.

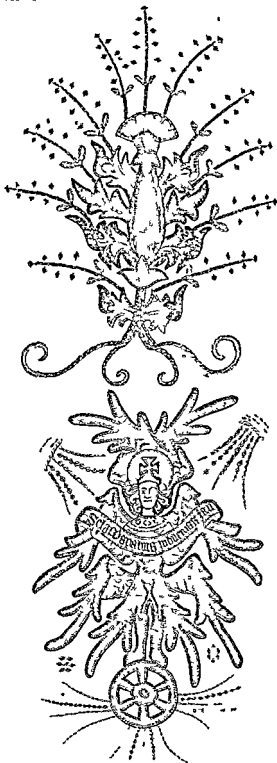
The anxiety evinced by all classes to be buried with the honour and respect due to their stations is strikingly shewn by the language of their testaments though this anxiety is not more apparent than the impressive manner in which these documents recite the belief of the testator who usually prefixed the disposition of his property by an acknowledgment of his faith in the blessed Trinity. There is an edifying solemnity nay a heartfelt piety in the manner by which the priesthood and laity alike expressed their Christian hopes and it is impossible to read the last record they made of their sincere conviction without perceiving how deeply they were impressed with a sense of inward devotion. The utterance of such sentiments in our own day would be at least one sign of piety that we need not fear to borrow from the professions of our ancestors. Commencing with the recital of his faith the testator usually proceeded to mention in what part of the church he wished to be buried then followed his bequests to the church itself either to a portion of the fabric or for its restoration to those institutions eleemosynary or monastic which are founded to the honour of God to holy fraternities anniversaries for the health of his soul decorations or lights for the high altar alms for the poor on the day of interment consecrated vestments, sacred utensils payments for tithes forgotten or for deeds of restitution. A few extracts from these ancient wills will suitably close the present paper.

At the obsequies of Hugh Pudsey who died bishop of Durham 1195 the Church appointed horses to bring his body from his manor of Howden where he expired to the city of Durham

and from the chapel of the former place a cross and a chalice each of pure gold, a lettern of silver and gold, his mitre, staff, sandals, and other episcopal decorations. Nine chesables, of which the first was of red samit nobly embroidered with plates of gold and bezants, and many great pearls and precious stones. Also another red chesable, and a third black, with griffins and golden stars and precious stones: other six of samit of divers colours. Three stoles and three maniples, of which one stole and maniple were red, embroidered with kings and towers. Five copes, of which one was red; another white, embroidered with griffins and stars; a third black, and a fourth green with only the margin wrought in gold. Ten albs embroidered, the first of which was red, with golden eagles with two heads, standing in small wheels: the second red, with griffins and flowers in large wheels: the third a large green alb with griffins: the fourth of purple, with

to in the will of Ralph Neville, which shews that appliqué was the general practice "Item dedit Priori unum lectum de nigro Syndone cum eisdem armis *insutis*, cum cortinis et plumariis et pluribus lineis nigris tapecus" The symbolism of the figure itself is very distinctly described in the following verses from the first chapter of the Prophet Ezekiel

"And I looked, and behold, a whirlwind came out of the north a great cloud and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire Also out of the midst thereof came the likenesses of four living creatures. And this was their appearance, they had the likeness of a man And every one had four faces and every one had four wings And their feet were straight feet, and the sole of their feet was like the sole of a calf's foot and they sparkled like the colour



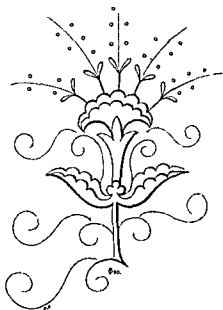
of burnished brass And they had the hands of a man under their wings on their four sides ; and they four had their faces and their wings Their wings were joined one to another ; they turned not when they went ; they went every one straight forward. As for the likeness of their faces, they four had the face of a man, and the face of a lion, on the right side : and they four had the face of an ox on the left side ; they four also had the face of an eagle. Thus were their faces : and their wings were stretched upward ; two wings of every one were joined one to another, and two covered their bodies And they went every one straight forward : whither the spirit was to go, they went ; and they turned not when they went "

It is more than probable that embroidery was often produced by men ; at least a passage in a letter written by George Gyffard to Cromwell, wherein he is describing the suppression of a religious house at Woolsthorpe, near Grantham, would favour the supposition He says, speaking of the establishment here, " the governour wherof is a vere good husbond for the howse and welbeloved of all thenhabitantes thereunto adjoynyng, a right honest man havynge viii religious persons beyng prestes of right good conversacion and lyvyng religiously, havynge such qualities of vertu as we have nott fflownd the like in no place ; for ther ys nott oon religious person thear butt that the can and doth use eyther *imbrotheryng*, wrytyng bookes with veyey ffayre haund, makynge ther own garnementes, karvyng, payntyng, or graffynge."

The mortuary of Anthony Beck, another bishop of Durham, (1310,) was equally magnificent with that of his predecessor just named. Besides leaving to the church plate and other articles of great value, he bequeathed to the cathedral amongst several vestments one of red samit, embroidered with many small images of saints standing in quaint circles, ornamented with small pearls and silk, and an alb of the same work, with gold platys about the edge, surrounded with small pearls of divers colours. Also a vestment of red cloth of Tars, embroidered with golden archangels, which belonged to an English baron who was going with the king against the Scots, and there lost in battle. Walter Skirlaw, who was successively bishop of Lichfield, Bath, and Durham, a long time before he was informed of the custom which prevailed of presenting mortuaries to the cathedral of Duham, gave the prior and convent liberty of choosing the best vestment which he possessed, and in furtherance of this permission they sent a monk to the manor of Auckland, who selected a vestment of

cloth of gold with precious orfrays, besides another of the same kind sumptuously embroidered which they destined for the use of the high altar

Another illustration of this species of decoration may be taken from sepulchral brasses. These frequently give a portrait of the cope usually worn by the deceased ecclesiastic thus furnishing a most minute and faithful copy of the several designs which were wrought upon the habit. It would be hopeless to search in these days for the actual proof of such a supposition as regards ecclesiastical costume but that it was the case will not reasonably admit of a doubt in the minds of those who have perused the evidence adduced in respect to the jupon and monument of the Black Prince. It may not however be entirely without affording corroboration to these opinions to state that the writer has remarked a strong resemblance betwixt the architectural forms on the orfrays of a cope represented in a brass to a priest in the church of Castle Ashby and a similar pattern wrought upon a vestment still existing in the possession of Mr Bowdon of Southgate House Derbyshire.



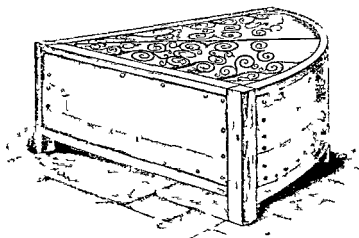
Vestment Southgate House

In the sepulchral memorial slabs are represented standing under Gothic arches which have twisted shafts. In the corresponding piece of embroidery now used for a frontal but formerly for a cope the same peculiarity of shaft is observable. There can in short be no reason whatever for disbelieving the fact that all the dresses whether secular or ecclesiastical as we see them delineated in brass or marble or stone or wood were expressly meant to be the best portraits of the deceased that could be obtained from the artist.

A work of the same nature, and exquisite as the frontal just alluded to it would be perhaps impossible to find. It is a work in which architectural design accuracy of drawing careful ex-

pression of mouldings, crockets, finials, canopies, and pedestals, are all so admirably displayed that the needle which produced such masterly outlines is not for an instant supposed capable of having finished the picture. In this antependium of red velvet, all the architectural portion is of gold tambour. It portrays saints standing on brackets under foliated arches with open interlacing shafts, which rest on lions' heads, and out of the shafts, as from a tree, spring boughs and acorns of gold. Contrast this design with those on the thin caffetans of Adrianople, with the striped brocades of Brousa, or the grudy scarfs of Albania, (for it would be lowering the subject to speak of the degenerate taste which employs itself in wool-working, crochet, and braiding,) and it rises as far above all modern inventions as the materials are in themselves more precious, as well as more suitable to be employed by the hands of an English gentlewoman.

CHARLES HENRY HARTSHORN



CHEST FROM YORK CATHEDRAL



## AN ACCOUNT OF SOME MONUMENTAL AND WAYSIDE CROSSES,

STILL REMAINING IN THE WEST OF CORNWALL.

THE ancient crosses, which I would now present to public notice, belong to an early period of the history of our Church and country : the oldest of them to the time when the Romans held sway in Britain ; and the remainder to the period immediately succeeding the final departure of that people from these parts. They may be regarded therefore as monuments of primitive Christianity, and as a specimen of crosses which prevailed numerous, not only in Cornwall, but also, and perhaps more numerous, in other parts of ancient Britain. It will be seen that they possess all the distinctive marks which our limited acquaintance with this subject leads us to look for in them, and also that they illustrate and confirm, in a remarkable manner, the history and character of the times to which I have ventured to attribute them. One great use of such antiquities is in the confirmation they afford to tradition, and that confirmation is the more valuable and interesting in proportion to the importance and interest of the history to which they refer. Now of all histories and traditions, perhaps none are more valuable and more interesting than those which relate to the introduction and establishment of Christianity in these islands, and yet it must be admitted there is scarcely any part of our history, as a Church and nation, which is less generally known ! There are many who do not know that the religion of the Cross has prevailed in some portion or other of our land, without intermission, for nearly 1800 years\* ; there are many who are incredulous on the point ; but of the generality of persons it must be said they have not thought upon the matter. When we think of Romans, we are predisposed to regard them only as heathens ; when we think of the aboriginal Britons, the horrors of Druidism present themselves to our imagination. But surely it cannot be unknown that a great many Romans were Christians, even in the first century of the Christian era. It cannot be unknown that Christianity prevailed more in Britain during

\* See Williams' Ecclesiastical Antiquities of the Cymry, pp 49—62

the third, fourth, and fifth centuries, than in any other part of the Roman dominions which at that time comprehended a large portion of the known world. We know these facts and many more which it would be tedious to rehearse here, but we do not generally make any effort to realize this part of our history. It is the object of this paper to turn attention to this subject. The remote times to which I would lead the reader's thoughts, are not unrepresented by characteristic remains, which, few and fragmentary though they be, are yet venerable, interesting, and almost unknown.

In introducing these primitive Christian remains, I would divide them into three classes

First, that of Roman crosses or incised slabs, for the Romans appear to have been instrumental in introducing and establishing Christianity on these shores

The second, of Roman British slabs and crosses, and the third, of Irish crosses, which class resembles in all its varieties the crosses still remaining in Ireland. These last occupy chronologically the period intervening between the departure of the Romans from Britain, early in the fifth century, and the invasion and conquest of Cornwall by the Saxons under Athelstan, early in the tenth

The two first examples I adduce of Roman crosses are from St. Just in Penwith, a parish not far from the Land's End, where many Roman coins have been found especially in the excavations and among the heaps of the ancient tin works. The examples referred to are deposited in a recess in the chancel of the parish church, where they were placed by the late Rev. John Buller, formerly vicar of the parish. The former of these, here figured, was found built into the wall when the chancel was taken down in 1834, to be rebuilt. It was probably a monument erected over the resting place of Silus, in the cemetery of the primitive foundation<sup>b</sup>, which occupied the site of the present church. The slab is of granite, and about three feet six inches



St. Just Penwith

<sup>b</sup> There are some rude heads cut in stone similar to those which formerly ornamented the south doorway in St. Pir's oratory, in a garden wall adjoining

ing the churchyard. Also a register of the existence of a church in this spot in the time of Edward the Confessor

in length by fourteen inches in width, and nine in thickness. The inscription upon it is still legible, and is read thus in full, *SILVS HIC IACET*. On the adjoining side, the surface of which is more carefully chiselled, there is a line incised along the edge for a border, and in the middle, cut rather deeply, is a monogram representing a cross, and also the two Greek letters *XP*, the initial letters of the sacred word Christ. Those who are acquainted with the Roman coins of the fourth and fifth centuries; and who know also the "*Roma subterranea*" of Aringhius; or who have seen an interesting work lately published by Dr. Maitland, called "*The Church in the Catacombs*," will recognise in this figure a favourite monogram of the early Roman Christians

The next example, which is here figured, is a small cross with the same monogram incised upon it. It was found in the cemetery of St. Helena's chapel\*, on Cape Cornwall, or "*St. Helen's promontory*," also in the parish of St. Just. It measures about eleven inches by nine, and has the appearance of having been a gable-cross.



St. Just, Cornwall

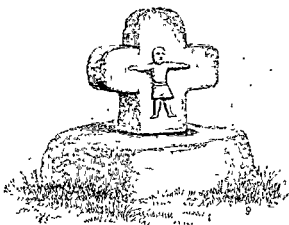
There is nothing save the monogram in this cross to mark it as Roman, but this it may be said is no slight evidence, for this sign was common and frequent among that people, and is not found at all on any remains known to be British. It was the sign which was represented on the coins of Constantine the Great, and upon the standard of the Roman empire during the reign of that first "nursing-father" of the infant Church; and may perhaps be taken, in these parts at least, as a distinguishing mark of Roman Christian remains. Nor is there any thing in its form as a gable cross which betrays anachronism in our assumption. A gable cross implies a gable, or at least a structure of some kind. Churches, such as they were, we know, were erected throughout the land prior to the reign of Diocletian, *circa* A.D. 300, for during this time the primitive Church was tried with a severe persecution, in which, it is stated, "*many churches were destroyed*." And as regards the matter of decorating churches with crosses, we have sufficient allusion and intimation in the writings of fathers of the fourth and fifth centuries to assure

\* This chapel is noticed in a paper on the ancient oratories of Cornwall, in vol. ii p. 215 of this Journal

us that Christians not only erected the sign upon their churches, but painted and impressed them upon their doorways, upon their houses, upon their substance, and even upon their persons. From Eusebius we learn that Constantine the Great erected a statue of himself, in a public square at Rome, holding a cross to commemorate his glorious victory over Maxentius; we learn also that he erected crosses in the chief streets of Constantinople and in his palace; upon the outside of the great church which he built in that city, and also upon the altar within. Crosses were introduced in and upon churches in this reign, "*non tantum interdum sed et frequenter et quidem veteri more.*" These remarks will serve in some degree to enable us to realize the history and character of the early time to which I am referring.

The next instance of a Roman cross which I would adduce is given in this illustration. It represents

a little cross in the parish of St. Buryan, about three miles from the Land's End. It is situated about a mile from the "Church town," in the corner of a road turning down to some ancient ruins called "the Sanctuary."



Sanctuary St. Buryan

It is about two feet high by two feet in breadth, and one foot in thickness, and it stands on a massive base three feet square and about sixteen inches high.

This cross I am inclined to attribute to the Roman Christians, because it is unlike the other ancient crosses which remain in this county; and because, in the squareness and massiveness of its proportions, it possesses something of a Byzantine character, and resembles in form the few illustrations which are preserved of the old crosses of Constantinople. This however is only a conjecture, and like some antiquarian conjectures may be but a baseless dream.

But there is one important feature in this cross deserving of particular notice, and which serves to draw our attention to the subject of the crucifix, or human figure displayed upon

the cross It is well known that the idolatry or worship of this image among others, was boldly protested against by the Church in England, more than a thousand years ago When the so called second Council of Nice, in the year 787, sanctioned the practice, Alcuin attacked it, and having produced scriptural authority against it, transmitted the same, in the name of the bishops of the Church of England, to the emperor Charlemagne, who having protested and written against the error, summoned a council at Frankfort, in the year 794, in which the worship of all images was denounced, and the decrees of the second Council of Nice "were rejected, despised, and condemned" But though the worship of images was thus denounced, it appears that the human figure was carved and depicted on the cross, even in the time of Constantine The historian of this great emperor says that he erected crosses in the principal streets of Byzantium, but in his palace he erected "the sign of the Lord's passion," and with such honour did this prince regard that figure, that "I do believe," says the historian, "the prince regards it as the palladium of his empire" Lactantius, a writer of this time, it is said, saw this figure, and alludes to it thus,

Respice me \* \* \*

Cerne manus clavis fixus bracteosque haeritos

Atque ingens lateris vulnus, cerne inde fluorem

Sanguineam, fossosque pedes artusque cruentes

I learn also from Gretzer that the crucifix was in use even in the time of Tertullian, who lived before Constantine, and Prudentius, who wrote some years after Lactantius, evidently refers to more than a mere cross Such allusions and references might be multiplied on this subject by those who have access to the necessary books I will not however detain the reader longer on this matter, than merely to state that the human figure displayed upon the little cross before us, is no evidence against the antiquity I am disposed to claim for it This figure is carved upon many crosses in Ireland, and upon several round towers, which it appears were erected not much later than the fifth and sixth centuries

With a brief allusion to pieces of Roman pottery stamped with parts of a cross and the monogram, in the possession of Mr Thomas Kent, of Padstow, in this county<sup>d</sup>, and reminding

<sup>d</sup> Examples of Roman fictile vessels thus ornamented are believed to be of very rare occurrence in this country A fragment of Samian found at Catterick York

the reader of the many Roman coins which are impressed with the sacred signs above stated, I will close this notice of Roman Christian remains. I have adduced a few, but I trust sufficient, to turn attention to the facts so much neglected, which justify the belief that the Romans, during their sojourn in these islands, were in some part Christians. We cannot realize the early history of the Church without admitting this.

We may readily suppose that the Britons among whom the Romans lived, were not backward in receiving the true faith, for they were involved, both Romans and Britons, in one common persecution, which was inflicted by their rulers on account of the Christian faith. This trial doubtless united them, and drew them closer to each other in bonds of amity and it may be consanguinity. We find on various incised monumental slabs in this county, Roman and British names, evidently proving that such relationship actually existed\*. I have drawn only two of these slabs, for the others have no cross or other sign by which they may be distinguished as memorials of Christians. The former of these is here given: it is a rough unhewn slab of granite, about eight feet in length. The inscription upon it is thus rendered, CIRVSIVS HIC IACET CVNOMORI FILIVS.

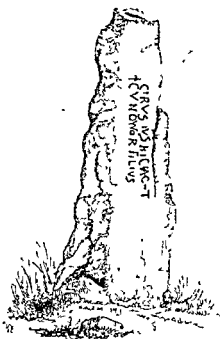


Fig. 7

Here we have Roman letters and a Roman inscription, purporting an intimate connection between a Briton and a Roman. On the opposite or reverse side of this inscribed surface there is a large 'Tau' cross, which we may suppose indicates that the person to whom the memorial was erected was a Christian. There is also something engraved just above the names, now almost obliterated; it has the ap-



shire, in the Roman station, and now in the possession of Sir W. Lawson, Bart., is ornamented with the cross

\* See Borlase's *Antiquities of Cornwall* pl. 35. p. 391.

pearance of two crosses one before the name of the son and the other before that of the father. It may however have been intended for a branch. Carew, in his 'Survey of Cornwall' gives the following interesting episode on this cross or "grauedstone." In a highe way neere this toune (namely Fowey) there *lieth* a big and long moore stone containyng the remainder of certaine ingraued letters purporting some memorable antiquity as it shoulde seeme but past ability of reading. Not many yeres sithence a gentleman dwelling not farre off was persuaded by some information or imagination that treasure lay hidden under this stone wherefore in a fair moone shine night thither with certaine good fellowes he hyeth to dig vp a working they fall then labor shortneth their hope increaseth a pot of gold is the least of their expectation. But see the chauce! In the midst of their toyling the skie gatherith cloudes the moone light is ouercast with darknesse, downe falls a mightie showre vp riseth a blustering tempest the thonder crackith, the lightning flashith in conclusion our money seekers washed in stead of loden, or loden with water in steed of yellow earth and more afraid then hurt are forced to abandon their enterprise and seeke shelter of the next house they coulde get into. Whether this procedith from a naturall accident or a working of the diuell I will not undertake to define. It may bee, God giueth him such power ouer those who begin a matter upon couetousnesse to game by extraordinarie meanes and prosecute it with a wronge in entring and breking another mans land withouten his leave and direct the end thereof to the prince's defrauding whose prerogative challengith these casualties. - This big long moore stone has long since been set up right again and is now still to be seen near Castledour on the road to Fowey about a mile out of that interesting little primitive town.

The other incised slab of this character is one which has already been noticed in this Journal\*. It is the monument of 'Isnioc Vitalis the son of Porricus' which had long served the purpose of a gate post and is at present preserved

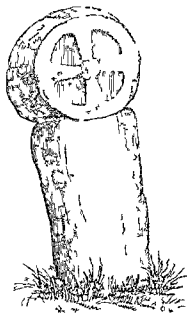
\* A similar fate has attended more than this one party of the hunters of yellow earth. There are many well attested accounts of barrow hunters being thus overtaken in the midst of their spoil and deservedly drenched if not terrified. Let

philosophers account for this chance as they may I profess to relate only what I believe to have happened in very many cases.

\* Antiquary Journal vol. 1. p. 78

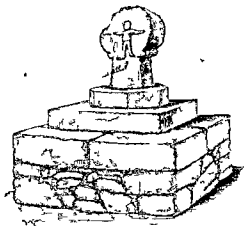
remain, though in a ruined state<sup>b</sup> The churches or oratories they erected correspond in general character with those yet remaining in Ireland, and we have wayside crosses here which also resemble those in Ireland It is not unfair to suppose that these crosses were cut during the lifetime of the missionaries I have referred to above

The examples which our woodcuts illustrate represent three numerous classes The first of them which is here shewn was sketched in a village in the parish of St Buryan, in the west, called "crouzen wraze," i e "cross and circle," in the old Cornish language, a name evidently taken from this little cross, indicating the respect with which it was regarded It is not more than three feet high above the ground, and is hewn in granite



St Buryan

The next example here figured is taken from the market place or open space of a village near the church of St Buryan, called after the custom in Cornwall, "the church town"



St Buryan church town.

The cross in this instance is formed with a human figure, the arms of which are extended at right angles with the body, upon a disc or round-headed stone post In the churchyard

<sup>b</sup> See an account of some of these in a paper on the ancient oratories of Cornwall in vol II p 225 of the Journal



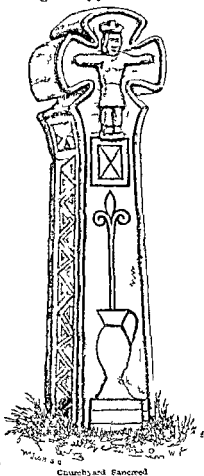
on the south side of the church, and not far from the porch, there is another larger and handsomer cross. It is a Greek, or Maltese cross, the limbs of which are bound by a circle, on the western side of it there is a human figure extended in the usual way, and on the east side there are five roundels, one in the centre and one at each extremity. These are supposed to represent the five wounds. This cross is also raised upon granite steps, and presents an elegant appearance.

Another form of the Cornish cross is figured in the annexed illustration, sketched from the churchyard in Sancreed, a parish about four miles from Penzance. It stands about six feet high above the ground, and is more ornamented than the generality of crosses in this part of the county. In this instance it will be observed that the disc or head of the stone is cut into the form of a cross, and the figure displayed upon it is crowned. The ornament on the front surface of the shaft seems to be a lily in a vase, which is placed on a base.

The triangular ornament running up along the side of the shaft, is a pattern common upon British ornaments of jewellery, and upon articles of earthen ware.

These examples will serve, I trust, to give a general idea of the character of the Cornish wayside crosses. In minute detail and execution there is some difference between most of them, but in general outline they may be said to belong to one great class.

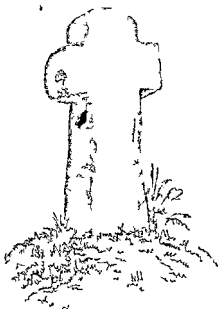
There is a feature in these crosses which should not be overlooked, it will be observed that they are *Greek crosses*, as are also those found in other outlying and rocky parts of Britain, whither the original inhabitants fled from the tyranny and persecution of the Saxons, who had been invited to de-



Churchyard, Sancreed

send them from other invading foes. This circumstance calls our attention to a well attested fact of our Church history as to its communion with the eastern branch of the Church Catholic. For though Christianity was introduced hither as we have seen by the instrumentality of the Romans it is equally true that at the time of St Augustine's arrival into England the British Church was strictly observing the customs and ceremonies of the eastern communion professedly received through Irenaeus bishop of Lyons who was the disciple of Polycarp the disciple of St John. The form of our ancient crosses illustrates and confirms this portion of our history and it would appear moreover, that this was the primitive form of the cross and that which was most generally employed before the disagreement between the rival branches of the Church at Constantinople and Rome which led to their assuming distinct forms as their respective badges.

In the war of extermination waged by the Saxons after their conversion at the instigation of St Augustine against the small remnant of the eastern communion in Wales and Cornwall the Latin cross was the standard of the invaders. The only cause of offence on the part of the Welsh and Cornish seems to have been their firm determination to retain freedom in the exercise of their own ceremonies. The war thus begun was unequally maintained for several centuries till generation after generation inherited bitter hatred of the Saxon name. At length, overcoming by numbers Athelstan forced his conquest even to the Lands End near which place on a mound or barrow situate beside the ancient British road there is this Latin cross. It stands near the place to which tradition points as the battle field where many Cornish men were slaughtered while defending their ancient rights and



FAC. 2

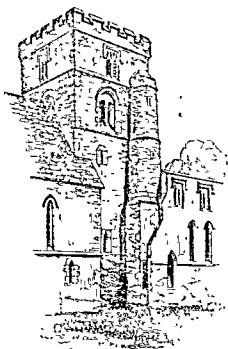
privileges. Another rude stone in this vicinity has a sword engraved deeply upon it, with the point downwards, also representing in form a Latin cross. These, in all probability, are monuments of Saxon triumph.

We have now seen the use of these crosses in the confirmation they afford to history; let me, in conclusion, allude to their original use, and the object of their erection.

In "Dives et pauper," a worke empyrnted by Wynken de Worde, in 1496, there is the following quaint assertion: "For thys reason ben crosses by y<sup>e</sup> waye, than whan folke passynge see the croysses, they shoulde thynke on Hym that deyed on y<sup>e</sup> croyse, and worshippe Hym above al thyng." Thus may have been the reason in de Worde's time, and perhaps was partly so, even in the early days when these crosses were erected; but the alleged reason in the old writers, and object of wayside crosses was, to "guide and guard the way to the church." With respect to the former of these objects, I can attest that very many of these crosses evidently still answer this purpose, to which they were originally appointed. In several parishes there are "church paths" still kept up by the parish, along which crosses, or bases of crosses, yet remain, and generally it will be found that they point toward the church. Where the path has been, as in most cases, obliterated and lost, the crosses in some instances still remain, not facing the west according to the invariable rule regarding church crosses, but pointing and guiding in the direction of the church. As to the allegation that they "*guard the way to the church*," there can be little doubt that in those early, and it may be "superstitious" times, such was regarded to be the efficacy of the holy sign.

With these remarks I will conclude this paper, hoping that I have not turned the thoughts of my readers unprofitably to the interesting subject of the early history of Christianity in our land; and if this memoir should, however unworthily, produce further notices of primitive Christian antiquities, I shall be greatly rewarded. Such visible and tangible evidences at this time will avail much, and cause the history of the ages to which they belong to be realized and practically believed.

## LOW SIDE WINDOWS.



S. CANNELL, OXFORDSHIRE. S. S. Low side windows

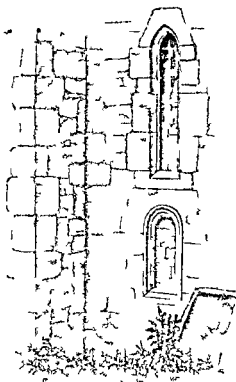
No part of our ancient churches has so completely baffled the enquiries of antiquaries, architectural students, and ecclesiologists, as the low side windows which so frequently occur near the west end of the chancel, usually on the south side, but sometimes on the north, and sometimes on both sides; occasionally also near the east end of the nave, and in other situations. It is difficult to give any definition of them that will apply to them all, excepting that they are always below the range of the other windows, and generally very near the ground. They are frequently walled up, and this appears to have been done at some remote period; many of them, however, still remain open, and are now glazed, but in such cases the glazing is always modern, and they do not appear to have been originally glazed; in several instances wooden shutters remain, which appear to be original, and in many more the hinges or fastenings remain.

Examples may be found of all periods; but prior to the thirteenth century they are rare: after that period they become comparatively common, and traces of them belonging to this

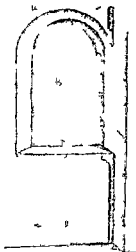
and the two following centuries are numerous in most parts of the country. Probably the earliest example remaining is that at Castor, Northamptonshire, published in this Journal\*, from a drawing by Mr Hartshorne, which appears to belong to the Anglo Saxon period, as shewn by the long and short work in the jumbs, though the upper part of the window has been rebuilt in the fourteenth century.

Of the twelfth century few examples have been noticed: there is one which appears to belong to that period on the south side of the chancel at St Margaret's at Cliff Kent, but this is rather a doubtful example.

Another, at North Hinksey, Berks, there seems no reason to doubt the round head and the Norman mouldings are decisive. It is situated on the south side of the chancel, immediately to the east of the chancel arch, which was of early Norman character, until it was recently altered. The south doorway is also Norman, and the lower part of the walls belong to the same age, though all the windows are subsequent insertions. Another, also on the south side of the chancel of St Giles's, Northampton, may still be traced on the exterior, and is distinct in the interior.

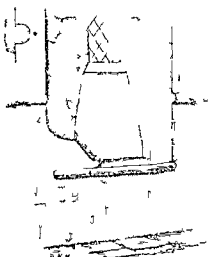
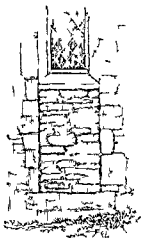


North Hinksey P. & L. 1840



St. Giles's Northampton 1840

Of the thirteenth century there are examples at Raydon, Suffolk, Elsfield, and Cowley, Oxfordshire. All these are



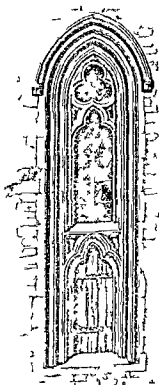
Exterior and interior of the low side window at Elsfield, Oxford

clearly of the Early English style. That at Elsfield is remarkable for having a stone seat and desk formed in the sill in the interior.

Another at Akeley, Buckinghamshire, also on the south side, has a trefoiled head, and is late in the style.

The one at Raydon, Suffolk, (engraved in Brandon's Analysis,) is a very elegant example, forming part of the design with a single light window having a trefoiled head, and a trefoil pierced through the solid head above, the low side window itself has also a trefoiled head below the transom; this still retains the original shutter.

The same arrangement of a lancet window divided by a transom occurs at Wittenash, Warwickshire, and is frequently used. At Oakington, Cambridgeshire, (engraved in Paley's Manual,)

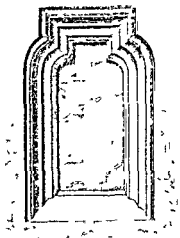


Raydon, Suffolk

there are two square openings below the sill of the window: these are now glazed.

At Bucknell, Oxfordshire, there are three, one on the north side of the chancel, lancet-shaped on the outside, with a square-headed opening within, and one on each side of the nave, near the east end, of a wide lancet form, with a round-headed recess over each on the inside: there were probably chantry altars at each of the two latter places, (see illustration at the head of this Article.)

Of the fourteenth century, at Over, Cambridgeshire, are two, early in the Decorated style, and perhaps belonging to the end of the previous century. They are opposite to each other, on the north and south sides of the chancel, of the form called the Carnarvon window, or the square-headed trefoil, and are not later than Edward I. At Binstead, Isle of Wight, is one of precisely the same form, (engraved in Weale's Quarterly Papers.)



South side Chancel Over  
Can b

At Offchurch, Warwickshire, is one of a similar form on the south side of the chancel, which is Early English, and it is not clear whether the low side window is original or an insertion.

At Lillington and Dunchurch, Warwickshire, they are small square-headed openings, quite plain, about two feet high and one wide. At Barton, Warwickshire, a Decorated low side window is inserted in the north wall of an Early English chancel.

At Cubington, Warwickshire, the chancel of which is Decorated, the low side window on the south side is of the same style, a single light, with a cinquefoil head, about 3 ft. 6 in. high by 1 ft. 6 in. wide. On the north side is another of late poor Perpendicular work, evidently an insertion.

At Long Compton, Warwickshire, on the south side of the chancel, is a recess in the wall with a trefoil head, and in the

back of it are two small square openings side by side, with a sort of solid mullion between

At Morton Bagot, also in Warwickshire, is an elegant example early in this style, with a trefoil pierced through a solid head, the lower part divided by a transom as in other instances

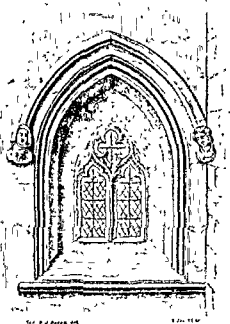
At Somerton, Oxfordshire, on the north side of the chancel is a singular example the window is a single light, long and



narrow, with Decorated tracery in the head divided by a thick transom below which the opening does not appear to have been glazed. In the interior is a recess with a sort of shoulder, as if there had been a seat by the side of the opening agreeing in this respect with Tilsfield and some others

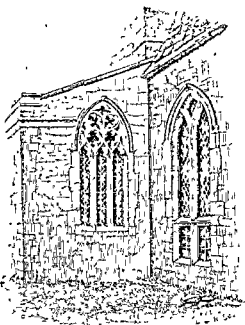


At Whitwell, Rutlandshire, the low side window is of two lights trefoiled, with a quatrefoil in the head, and is set in a recess close to the south-west angle of the chancel, with a bold hood-mould over it, terminated by the corbel-heads usual in this style. For this remarkable example we are indebted to the note-book of the late Rev. H. D. G. Baker, of Stamford, whose loss will long be felt by his friends, and by all archæologists who had an opportunity of knowing the value of his accurate and careful observation.



View of the window

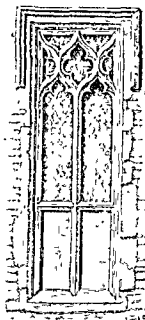
At Garsington, Oxfordshire, a plain window of two lights, situated on the south side of the chancel, nearest the west end, has the lights continued down below the level of the other windows, with a transom in place of the sill, and the two square openings thus formed have evidently been used as low side windows. The iron-work in them appears to have been original, but they do not appear to have been originally glazed. The window opposite to this on the north side has also low side openings under it of the same character, and also had original iron bars.



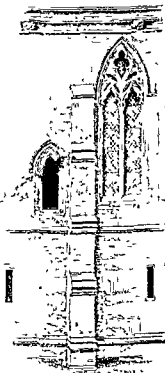
Exterior of the church

At Ardley, Oxfordshire, a square-headed window of two lights with Decorated tracery of a flowing character, the lights divided by a transom, below which were the low side openings.

The most remarkable example hitherto noticed is perhaps that at Prior Crawden's chapel at Ely, which is on the first floor, having a room under it. The low side window is in the usual situation on the south side, at some distance from the altar, and as there is no nave, not far from the west end of the chapel. This example is not easily reconciled with any of the existing theories respecting the use of these openings; being about ten feet from the ground it could not well be used for confession, and would seem to shew that they were used for some internal purpose rather than external. There is a similar example at "La Sainte Chapelle" in Paris, at a still greater height from the ground. This example is the more singular from the fact of *there being a second chapel below*, and no low side window in this lower chapel. The remarkable openings at the back of the sedilia at Dorchester, Oxfordshire, have been described as belonging to this class; but those were originally glazed, some of the painted glass being of the



Ardley Oxfordshire



Prior Crawden's chapel Ely

same age, and made to fit the openings, which seems to mark them as distinct from this class, though their use is equally obscure.

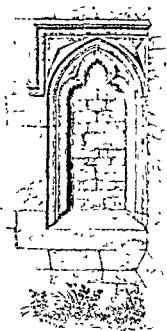
Of the fifteenth century examples are numerous, and frequently insertions in earlier walls.

At Chaddesley Corbett, Worcestershire, a window of two lights, square-headed, with straight-sided sub-arches to the lights, is inserted under a very good Decorated window on the south side.

At Eccleshall, Staffordshire, a square-headed window of three lights is inserted under a lancet window, cutting off the lower part of it, and having a wooden lintel. This is in a fine Early English chancel.

At Blisworth, Northamptonshire, the low side window on the north side of the chancel has a trefoil head and a square dripstone over it. There is another on the south side, but that is quite plain.

At Swavesey, Cambridgeshire, is one in a remarkable situation, near the east end of the south aisle of the nave; which is separated from the chancel aisle only by a low wall, on which has been a screen; against the screen was a chantry altar, and between the altar and the piscina belonging to it was this opening, so that the priest officiating at the altar must have been quite close to the low side window.



Blisworth, Northamptonshire.

At Hellesdon, Norfolk, is a very good example, with the original wooden shutter and iron-work perfect.

At Wetherall, Cumberland, there is a late example on the south side of the chancel; it is of two lights, round-headed, with a square dripstone over them. Between the head of the window and the dripstone is cut in good old English letters,

“Orate pro animo Will. Thornton, abbas.”

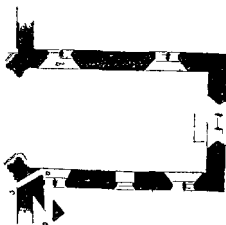
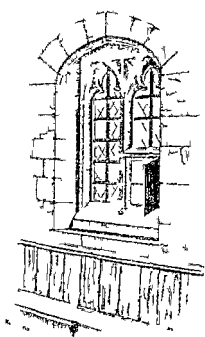
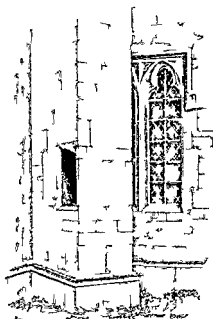
There was a Benedictine priory here. On the splay of the

semicircular arch of a doorway in the same church and of the same date as this window is another inscription

'Orate pro animo Rich<sup>di</sup> Wetherall'

For this notice and a few others we are indebted to the manuscript notes of the late Mr Rickman now in the possession of the Oxford Architectural Society. We are also indebted to that Society for the use of the woodcuts of Bucknell Elsfeld and Garsington which were engraved for their Guide to the Neighbourhood of Oxford

The most remarkable specimen of these openings is that at Othery, near Bridgewater Somersetshire. It is not a separate



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window, but merely a square opening in the lower part of one light of a late two-light Perpendicular window, having the wooden shutter and the iron-work remaining. It is in the usual situation on the south side of the chancel (*a*); but the opening would be entirely concealed from almost every point of view by a buttress supporting the central tower; which projects immediately in front of it, and so close to it as to prevent any person from standing or kneeling on the outside of it, but a hole is cut through the buttress (*d*) in a direct line with this opening, either for the purpose of enabling some person to see out, or to make a light in the window visible to passers by. The distance from the outside of the buttress to the opening appears too great for the purpose of confession. From the jamb of this window is a squint into the south transept

A very singular example occurs in Winchester College chapel, on the south side, near the screen; one of the lights of a three-light window is divided by a transom with an arched head under it; the hinges of the shutter remain: it is now blocked up by one of the buttresses of the tower, which was built about fifty years after the chapel, but as the foundations are known to have given way, this buttress is probably of later date. The low side opening is about ten feet from the ground, both inside and outside, which does not seem to agree with any one of the theories for its use

The theories and conjectures that have been started to account for these openings are almost endless

1 They were called *lychnoscopes* by the Cambridge Camden Society, on the assumption that they were for the purpose of watching the paschal light, a theory which the Society has since acknowledged to be untenable.

2. The theory which is at present most prevalent is that they were confessionals. This is said to be the oldest, and to be supported by tradition. It has lately received additional support from Mr. E. J. Carlos, who called attention, in the *Gentleman's Magazine* for October, 1816, to the following passage in a letter from Bedyll to Cromwell at the time of the suppression of monasteries. "We think it best that the place where these friars have been wont to hear outward confession of all comers at certain times of the year, be walled up, and that use to be foredone for ever." This passage applies only to the monks of a particular order, but Mr. Carlos ob-

serves that if an irregular practice of this kind existed in parochial churches and there were places requiring to be walled up it would be in the province of the ordinary to direct it to be done

But the injunctions issued by the bishops and other ordinaries of that period are extant well known and have been closely scrutinised and no such ordinance has been brought to light Other objections to this theory have been noticed as they obviously occurred in describing particular examples Those of Prior Cruden's chapel and 'La Sainte Chapelle' are not easy to surmount

3 For lepers to assist at mass this conjecture is attributed to Dr Rock whose character and studies give great weight to his opinion and entitle it to respect and consideration but the facts that some are so close to the ground that it would be necessary for the lepers to lie down to see through them that others would be some feet above their heads and that very few command a view of the altar platform seem decisive against this theory

4 For excommunicated persons doing penance preparatory to their being re-admitted into the church The same objections which apply to No 3 apply to this also

5 To place a light in to scare away evil spirits from the churchyard The situation of these windows is generally not convenient for such a purpose, and the existence of such a practice in this country requires confirmation although we are aware that in France numerous examples are found of stone pillars in churchyards with an opening for a lantern at the top said to have been used for this purpose

6 That they were offertory windows ~~the~~ theory is supported by Mr Paley who adds It appears that they originated from an order of recluses or *solitarii* who had their oratories *contiguous* to or adjoining churches and who not being allowed to communicate with any assembly of men had these little windows constructed ut per fenestram possunt ad missas per manus sacerdotum oblationes offerre See Martene de Antiquis Ecclesia Ritibus lib 1 cap 11 art 11 sect 7<sup>b</sup>

The objections to this theory are, first, that the dwellings of the recluses were so *contiguous* to the churches, that the only access to them often was through the church, being sometimes in the room over the vestry, by the side of the chancel, in other cases in the tower, more frequently in the room over the porch, erroneously called the parvise, and the openings for their use from these rooms into the church frequently exist. Secondly, the inconvenient situation of the low side windows for such a purpose, as before stated in the objections to No 3

7 For the acolytes to pass the thurible through, for the purpose of having the charcoal blown up to a red heat in the open air before the incense was put on, thereby avoiding the unpleasant fumes which arise from charcoal when first lighted

The objections to this theory are that there are no records or traditions of such a custom, or directions for it in the rubrics of the Missal, and the same observations which were applied to No 3 apply in part to this also, though the situation of these openings is generally more convenient for such an object, than for most of the others which have been mentioned

8 To enable a man or boy to look out for the approach of the priest, and ring the little bell to announce it to the people, the other windows being too high from the ground for that purpose, these openings being always so placed that the rope from the sanctus bell over the chancel arch, would naturally hang very near them, or could be easily made to do so, whether on the east or the west side of the screen. This is the only theory that has been mentioned which applies to those which are in the upper story

The objections to it are the want of authority for the antiquity of the custom of ringing the little bell on the approach of the priest, though its very general use in all parts of the country seems to shew that it is not a modern practice, and the inconvenient situation of many of these windows for the purpose, being so close to the ground, and so placed as to command a very short distance only

9 For the distribution of alms either in money or in bread many of them are conveniently situated for this purpose, and

confirms the view taken in the text 'Hic pretermittere non debeo id quod præscribit Gratianus in Regula Solitiorum cap 16 ut nimirum Recluso oratorium ita ut domus ecclesiæ contiguum quæ

tenuis idem Solitarius per fenestram ejusdem oratorii possit ad missas per manus sacerdotum oblationes offerre' ]—Martene de Antiquis Ecclesiæ Ritibus lib i cap iv art vi sect 7

Fig. 7.

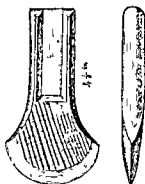


Fig. 6

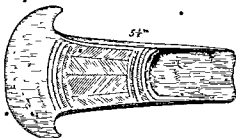


Fig. 5



Fig. 8.

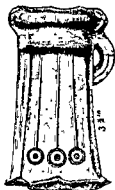


Fig. 4.

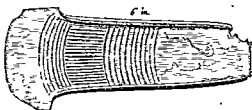


Fig. 3.

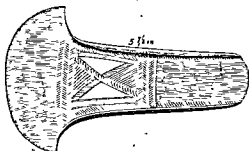


Fig. 2.

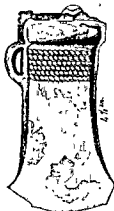


Fig. 1

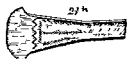


Fig. 1.





Fig 2

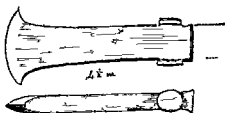


Fig 4

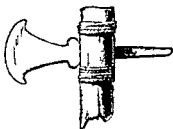


Fig 1



Fig

Fig 9



Fig 3

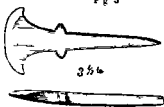


Fig 8

Fig 5

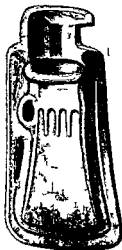


Fig 6

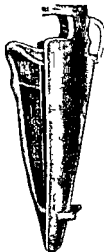


Fig 5

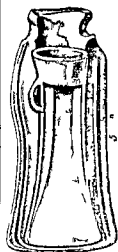


Fig 6

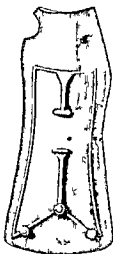


Fig 7

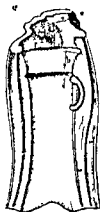


Fig 9

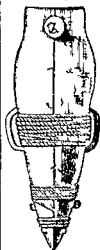


Fig 10



Fig 8

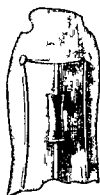


Fig 4



Fig 1



Fig 2



Fig 3



Fig 1

Fig 2

Stone 1/2 in

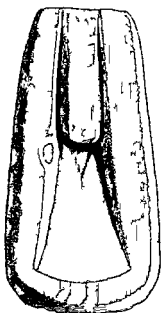
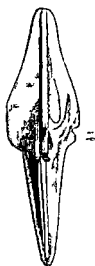
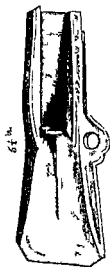


Fig 3



FROM THE DUBLIN UNIVERSITY MUSEUM

Fig. 2.

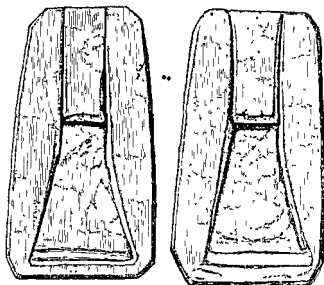
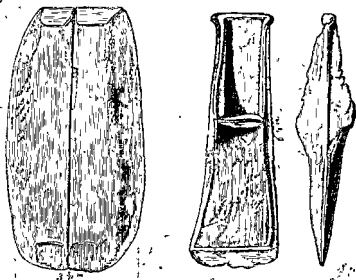


Fig. 3.

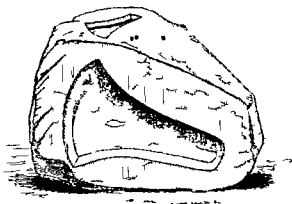
Fig. 4.

Lead casting



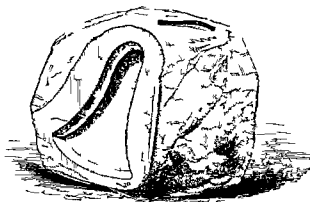
MUSEUM R. I. ACADEMY

Fig 1



a long 1/2 a foot

Fig 2



Chain end attached

MUSEUM R. I. ACADEMY

First their style of ornament

Second the comparative and total absence of this ornament at the end for hafting thus shewing how much of the weapon was inserted into the handle

Third the first appearance of the stop ridge

Fourth the sides of the celt being made to overlap the blade slightly by hammering and not casting

The ornamenting on these weapons is produced in the most simple way being a rude kind of engraving or indenting of the surface by means of a punch. The style of these decorations is remarkable as it exhibits the zigzag and rope ornaments so frequently regarded as characteristics of Norman design but which in the examples before us as in many other instances in Ireland must claim a far higher antiquity we may regard them as the untaught efforts of a people who had reached to a certain stage of civilization and we may suppose that they were suggested by the close observation of objects of common use or occurrence among them which their taste led them to apply to the purposes of decoration. As illustrative of this idea it is evident that the lotus flower the adder or the wings of birds afforded to the ancient Egyptians models by which to form the capitals of their pillars then cups processional staves head dresses and so forth. Again amongst the early Greeks the ram's horn and acanthus leaf were modeled into the capitals of columns and other examples of the like kind could be adduced from the architecture of the ancient Hindoos and Mexicans on the same principle. The coils and knots of ropes as well as fish scales and certain kinds of fishes while writhing in their death agonies afforded to the imaginative minds of the Nomadic Celtic tribes the primary ideas for designing ornaments for their weapons and other articles in common use. These ornaments after a time assumed those conventional forms which we now see, and were applied by their descendants to the purposes of decoration in general.

The next example of the wedge shaped celt is peculiarly interesting as it affords an unique instance of the stop ridge formed in a peculiar way by curving a socket for the handle out of the solid metal of the celt pl 1 fig 7. I am not prepared to say that this cutting away of the metal is not an effort at construction made long subsequent to the original casting with a view to render this implement as serviceable as those

inches in length by  $4\frac{1}{4}$  at the blade, and 5 inches in width by  $3\frac{3}{4}$  at the blade. These weapons were cast by pouring the melted metal into the exposed indented mould.

### CELT-MOULDS OF BRONZE.

In the British Museum I observed and made sketches of two examples of bronze celt-moulds, and though the supposition that these antiques are matrices for celts has been denied, I hope to shew that they are veritable moulds. First, if we examine their construction and design, we find that they consist of two equal parts, fitting to one another with the most accuracy, and having, down their vertical edges, corresponding elevations and depressions in the form of a fine ridge and hollow, causing them to be, as it were, dovetailed into one another when placed together. On the exterior of each half of the mould, pl. 2, figs. 6, 8, there is a loop close to the top, and a mouth; and two projecting knobs close to the lower margin, or reversed apex of the flattened cone. These appliances are evidently to assist in tying the two pieces together, as is shewn by the drawing, pl. 3, fig. 9: a contrivance simple and perfect in design, and essential to the working of the implement. The loop of the celt to be cast is formed by a projection on one half of the vertical edges of the mould, which lies so close to the opposing surface, that none of the fluid metal could flow between.

We find, that when the two parts of the mould are placed together, they project nearly an inch above the top of the celt to be cast, and when viewed from above they present a circular opening into which the metal was poured. At either side of this opening a small square space has been cut away, apparently to receive the transverse arms of a wedge-shaped piece of metal, which was let down into the centre of the

mould to form the core or hollow in the interior of the celt. The form of this wedge may have been that shewn in pls. 2, 3, figs. 9, 10. The engraving of the interior of the mould, pl. 2, fig. 5, with its celt still remaining attached, exhibits a groove cut in the upper portion of the mould at right angles to the square side openings for the core-wedge, a contrivance evidently intended to prevent the wedge from shifting its true position in the slightest degree. The foregoing remarks will apply with equal justness to the bronze celt-mould, pl. 3, figs 5, 6, 7, 8. Fig. 7 *a*, shews a projection in the metal on the interior of the mould, which answered the same use as the groove for the core-wedge, previously mentioned.

The idea I believe most usually entertained by English antiquaries with regard to the antiques which I have just described, is, that they are *cases* for celts, and not *celt-moulds*; and the argument in favour of this supposition is the alleged impossibility of casting *bronze* out of *bronze*. This supposed difficulty is at once got rid of, by the fact of its being a common practice with brass and iron founders, to cast brass from brass, or iron from brass, or brass from iron, as the case may be, simply by first smoking the interior of the metal matrix with the flame of an oil lamp, or a piece of tarred rope. If the above objection to these antiques being celt-moulds was valid, the argument in favour of their being *cases* would not hold, because they must have been *cast on the celt*, in order to fit it with such perfect accuracy as they are seen to do. It is a singular fact, and one which bears strongly in favour of these antiques being indeed moulds, that the "mould" from the British Museum, pl. 2, fig 7, and the Irish celt, pl 1, fig. 9, exhibit on the interior of the former, and the surface of the latter, an incrustation of a semi-vitrified substance, which can be picked off with the point of a knife, and which appears to be a fused varnish of some kind or another, with which the interior of the mould was smeared, previous to the casting from it being made. This vitrified incrustation is often to be seen on Irish celts of the fifth class, that to which the celt we have alluded belongs.

With the exception of the bronze celt-moulds which are in the British Museum, and one of the stone celt-moulds which is in the University collection, all the illustrations of this paper have been made from specimens in the museum of the Royal Irish Academy.



inches in length by  $4\frac{1}{4}$  at the blade, and 5 inches in length by  $3\frac{3}{4}$  at the blade. These weapons were cast by simply pouring the melted metal into the exposed indented mould<sup>b</sup>

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<sup>b</sup> An account of a mould of bone stone adapted for casting celts and spear heads I give with a representation in *Archæol. Journal* vol. iii. p. 257. It was found on the western side of the Isle of Anglesey which was much subjected to invasions from Ireland in early times. A cast of a celt mould of stone found in France near Valognes is in the museum of the Antiquaries of London.—ED.

The supposition that these objects were properly cases appears to have been adopted by Stukeley. Leheulier Borlase Lott and other antiquaries of the last century. Mr Walton, Cornhill

Stukeley that a bushel of celts each enclosed in a brass mould or case was found in 1719 at Brogh on the Humber. Representations of one are given with Lord's Memoir on Celts *Archæol. vol. v* pl. v. A celt mould of metal was in Mr Britton's possession one was found in the parlour of Eaton near Norwich under the roofs of an ash as noticed in *Archæol.* vol. xx. p. 44 and another recently at Unthank's Roa? No wish in France besides that found near Valognes another was discovered at La Vie near Paris now in the Rouen Museum.—J.D.

mould to form the core or hollow in the interior of the celt. The form of this wedge may have been that shewn in pls. 2, 3, figs 9, 10. The engraving of the interior of the mould, pl 2, fig. 5, with its celt still remaining attached, exhibits a groove cut in the upper portion of the mould at right angles to the square side openings for the core-wedge, a contrivance evidently intended to prevent the wedge from shifting its true position in the slightest degree. The foregoing remarks will apply with equal justness to the bronze celt-mould, pl. 3, figs. 5, 6, 7, 8. Fig. 7 *a*, shews a projection in the metal on the interior of the mould, which answered the same use as the groove for the core-wedge, previously mentioned

The idea I believe most usually entertained by English antiquaries with regard to the antiques which I have just described, is, that they are *cases* for celts, and not *celt-moulds*, and the argument in favour of this supposition is the alleged impossibility of casting *bronze* out of *bronze*. This supposed difficulty is at once got rid of, by the fact of its being a common practice with brass and iron founders, to cast brass from brass, or iron from brass, or brass from iron, as the case may be, simply by first smoking the interior of the metal matrix with the flame of an oil lamp, or a piece of tarred rope. If the above objection to these antiques being celt-moulds was valid, the argument in favour of their being *cases* would not hold, because they must have been *cast on the celt*, in order to fit it with such perfect accuracy as they are seen to do. It is a singular fact, and one which bears strongly in favour of these antiques being indeed moulds, that the "mould" from the British Museum, pl. 2, fig 7, and the Irish celt, pl 1, fig. 9, exhibit on the interior of the former, and the surface of the latter, an incrustation of a semi-vitrified substance, which can be picked off with the point of a knife, and which appears to be a fused varnish of some kind or another, with which the interior of the mould was smeared, previous to the casting from it being made. This vitrified incrustation is often to be seen on Irish celts of the fifth class, that to which the celt we have alluded belongs

With the exception of the bronze celt-moulds which are in the British Museum, and one of the stone celt-moulds which is in the University collection, all the illustrations of this paper have been made from specimens in the museum of the Royal Irish Academy.

GEO. V. DU NOYER.

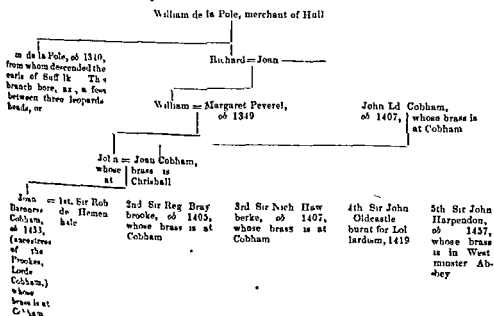
## NOTICE OF AN UNDESCRIBED SEPULCHRAL BRASS.

IN the nave of Chrishall church, near Saffron Walden, Essex, is a large and fine brass, not hitherto described or appropriated, but well worthy of illustration from its commemorating members of a noble family, whose burial place has never been recorded, as well as from its value as an example of monumental art. It is, unfortunately, partly under the boards of a pew; but the whole may be uncovered with the exception of about four inches across the breast of the figures. It represents a knight in the armour of the end of Edward the Third's reign, holding his baldrick in his left hand, and the right hand of his lady in his right; her head-dress is the caul usually seen at the same period, and from her arms hang the sleeve-lappets which are sometimes, but rarely, found in contemporary brasses. The knight's feet rest on a lion, and below both the figures is a basement of quatrefoils: above them is a fine canopy, not double, as is generally the case where there are two figures, but triple; it is somewhat mutilated, and the shafts which supported it are entirely gone. Of the inscription, which was marginal, a very small fragment only remains, with the words "*sa feme priez.*" Between the heads of the figures is a shield, azure, two bars nebuleè, or, Delapole: impaling gules, on a chevron or, three lions rampant, sable, Cobham. It is from these arms, which are also repeated singly above the canopy, that the names of the persons commemorated have been discovered.

William De la Pole, merchant of Hull, left two sons; William, who died in 1340, and from whom descended the earls and dukes of Suffolk; and Richard, whose son and heir, William, married Margaret, sister and heiress of John Peverel of Castle Ashby; this lady died in 1349, leaving a son and heir, John, who married Joan, sole daughter and heiress of John, Lord Cobham. These last are the knight and lady represented at Chrishall, as is proved by the arms.

The manor of Chrishall was held under Lord Stafford by

William and Margaret De la Pole in 1351—1358<sup>a</sup>, and in 1399 by the heirs of John De la Pole<sup>b</sup>, from whom it passed to his descendants, the Brookes<sup>c</sup>. The exact year of Sir John's death has not been ascertained, his lady died before her father, Lord Cobham<sup>d</sup>, and that barony descended to their only daughter, Joan: and they were both dead in 1389, as Lord Cobham had East Tilbury appropriated to his college at Cobham in that year, to maintain two chaplains to sing for their souls. The time of their deaths, however, would probably not affect the date of the brass, as there is good reason to suppose that it was put down in their life-time, and perhaps, soon after their marriage. Their daughter Joan was born in 1377, and the costume of the figures, and the style of the brass is such as to make it almost a certainty that it was executed about the year 1375, at which time it is probable they also rebuilt the church, as their arms remain on the south door, and many parts of the building are of late Decorated or transition character. This brass adds another to the fine series of monuments of the Cobham family at Cobham, Kent, among which are brasses to the lady's father, Lord Cobham, and to her daughter, Joan Braybrooke. The following brief pedigree may exhibit the connection of the families more clearly —



<sup>a</sup> Wright & Co. 186  
<sup>b</sup> Fich 2<sup>d</sup> R. 2

<sup>c</sup> Morant & Essex.  
<sup>d</sup> Harl MSS 1154 36.

It is to be regretted that this brass should not be removed from its situation, and placed in a new stone in the chancel, where it might be seen to advantage. There is another fine monument in the church, a stone effigy of a lady, of about the same date as the brass, and also two small brasses of civilians of the fifteenth century,

C J MANNING

## Original Documents.

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### SURVEY OF THE TOWER ARMORY IN THE YEAR 1660.

THE inventory here offered to our readers as a valuable illustration of military costume, is already partially known through a transcript communicated to the Society of Antiquaries by Mr. Bray, in 1792. It was published first in the eleventh volume of the *Archæologia*, and reprinted by Sir Samuel Meyrick, in his *Critical Enquiry*\*. The attested copy, in the possession of the late Mrs. Tucker; of Betchworth Castle, Surrey, was the authority whence the text of this interesting document was thus derived, the existence of the original being hitherto unknown. It had, however, been preserved amongst the Records in the Audit Office, and we are indebted to Mr. Cunningham for bringing it to light from a neglected mass of old evidences, and for the communication of an accurate transcript.

This original bears the autograph signatures of the Lieutenant of the Tower and of the Commissioners, appointed by Charles II. on his restoration to survey the armour and munitions remaining in his armories. A collation with the printed text has shewn various errors and omissions in the copy, as published by Mr. Bray, amongst which may be mentioned the particular description of nine suits of armour, with other curious items, not found in his communication given in the *Archæologia*. It has been thought, therefore, that an accurate copy of the entire document, hitherto only imperfectly known through the costly publications above cited, cannot fail to be acceptable to many readers of the *Archæological Journal*.

The following survey appears to be the earliest inventory extant of any extensive assemblage of armour in the royal arsenal at the Tower of London. Various evidences have been preserved relating to military stores preserved in that fortress,

\* *Crit. Enqu.*, vol. III. p. 106, edit. 1834

or thence supplied at various times from an early period, and some account of these is given by Mr Hewitt, in his useful hand book which we have taken occasion elsewhere to commend to the notice of our readers<sup>b</sup>. Amongst these records may be cited particularly the "Inventory of Ordenaunce, munition and other goods belonging to our late soverayne Lorde, King Henry VIII," as examined by commissioners appointed by Edward VI on his accession, in 1547. The original MS, formerly in the possession of Gustavus Brander, is now in the library of the Society of Antiquaries<sup>c</sup> and the entries relating to the Tower are given, with the munitions of various fortresses, in Sir Samuel Meyrick's *Critical Enquiry*<sup>d</sup>. None of the suits, however, described in the following survey, as having belonged to sovereigns and great personages are mentioned in that document, the only armour named as then existing in the Tower being brigandines variously arrayed and defences known as 'mullars coats'.

It has not been satisfactorily ascertained at what period, or by whose direction any collection of remarkable armours and weapons was formed at the Tower or became a military display, similar to those armories in foreign parts, which already began to claim the notice of the curious in the sixteenth century. Sir Samuel Meyrick is disposed to associate the name of Henry VIII with those of Maximilian Charles V and Francis I, as the sovereigns to whom the foundation of the armories of Europe is to be attributed<sup>e</sup>. Positive evidence does not appear to have been adduced, but it may readily be supposed that either at Windsor, or in the Green Gallery at Greenwich, the favourite scene of the splendid festivities of Henry's reign, some display of martial equipments might have been commenced<sup>f</sup>. One of the earliest armories of note in Germany appears to have been that formed by the archduke Ferdinand II, at the castle of Ambras near Inspruck, during the reign of Elizabeth about 1560. The invitations personally addressed on that occasion by the archduke to the princes and distinguished military characters of the age, requesting them to contribute suits which they had worn, would naturally

<sup>b</sup> The Tower its II story &c. See the Notices of Archaeological Publications.

<sup>c</sup> Manuscript No 199

<sup>d</sup> Vol. iii p 11

<sup>e</sup> Critical Enquiry vol iii. p 103

<sup>f</sup> In the Privy Purse Expenses of Henry

VIII 1529—32 considerable payments appear to Erasmus Asmus or Assmus "the King's Armerer" Thomas Wolverd armerer to him that kept the Armory in Wyndesour &c

stimulate in Europe a taste for establishing similar collections. That some such assemblage of armour of more than ordinary importance had been formed, during the times of Elizabeth, is sufficiently shewn by the account so often cited which Paul Hentzner gave of his visit to the Tower in 1598. The full import of his relation, however, does not appear to have been admitted, his attention was chiefly attracted by the striking suit which had belonged to Henry VIII, but it is clear from the Latin original that various other remarkable armours for man and horse were then in the "armamentarium" at the Tower. The phrase "*arma multa et egregia, tam pro viris, quam pro equis, in equestri pugna,*" ambiguously rendered 'many and very beautiful arms,' in the English translation, may suffice to prove that some of the suits of armour, *cap a pie*, with horse furniture of the same, enumerated in the following survey, formed, as early as the forty-first year of Elizabeth's reign, part of the display in the Tower armory, augmented in the following century by some from the Green Gallery at Greenwich, as we learn from this document of 1660<sup>b</sup>. The curious fact recorded by Stowe that a lottery for rich and curious armour was opened in St Paul's churchyard in 1588 (29 Eliz.), being probably the spoil of the Armada, may not be undeserving of notice, as appearing to indicate a more general estimation of such objects than might have been expected in peaceful times, and under the decline of the popular taste for tournaments and chivalrous display.

The original inventory here printed forms a thin folio volume, endorsed thus on the parchment cover "The Booke of Remayne of the Office of the Armory, in the Charge of William Legge, Esqur taken in the month of October, Anno R R Caroli secundi 12, Annoque Domini, 1660<sup>c</sup>."

<sup>a</sup> Paul Hentzneri Itinerarium Norib 1699 p. 102. In the Estimate of Remains in the Office of Ordnance 1648 (2) Eliz twenty years previous to Hentzner's visit, a return is made of rich weapons in the Tower estimated at £2300 but no mention occurs of suits of armour. Annual Expenses of Elizabeth printed in Household Ordinances published by Antiqu. Soc. p. 72.

<sup>b</sup> The title of Queen Elizabeth's Armory which now designates only the collection formerly preserved in the

Spanish Weapon House dates only from the arrangement of the whole by Sir Samuel Meyrick in 1525. We must leave the question to the intelligent investigation of Mr Hewitt, whether this title might not with propriety be assigned to the entire National Collection and the earliest formation of such a display be attributed to the reign of Elizabeth.

<sup>c</sup> The contracted words have been printed *in extenso* and common figures used in place of Roman numerals employed in the MS.



## THE OFFICE OF THE KINGES MAJESTY S ARMORYE

A View and Survey of all the Armor, and other Munition or Habillaments of Warr remayneing at the Tower of London Taken in the month of October 1660 By vertue of a Commission under the signe Manuall and privy signet of his most excellent Majestie Charles the second by the Grace of God of England Scotland France and Ireland King etc directed unto Sir John Robinson Knight Leiften nt of the Tower of London Collonell William Ashburneham Sir Thomas Armstronge Knight John Wood and Bartholmew Beale Auditors of the Imprests The Tenor of which said Commission hereafter ensueth in theis wordes viz<sup>t</sup> Charles Rex Trusty and welbeloved Wee greet you well Whereas our welbeloved Ser vant William Legg esq<sup>r</sup>, Master of our Armoryes in the Tower of London Greenwich and elsewhere in our Kingdome of England hath byn by the late unappy differences in this our Kingdome outed of his said Office and the same put into the hands of other unknowne persons Our will and pleasure is th<sup>t</sup> he enter upon and take the Execucion of the said office into his hands as formerly And upon his humble request that a Survey of the same may be taken to the end it may be knowne unto us what Armes are remaineing in our said Armoryes that he may be duely Charged with them to make Account to us, Wee haveing made choyce of you out of our trust and confidence in you doe hereby authorize appointe will and require you all or any two of you one of the Auditors of our Imprests being one to take the Remaines of all our Armes Toolles and other Utensils, in our Tower of London and Magazines and Storehouses at Greenwich. And wee doe authorize and require you for our good service herein immediately without delay to repaire to the said places and there to call before you for your better assistance herein John Loup Clerke of our Armoryes Richard King and Thomas Cox two of our Armorers that all you may joyntly together proceed to the Execucion of this our will and pleasure for the good of our service And alsoe to call before you the present officer Officers, Storekeeper and all others whom you shalbe informed of that now have or have at any time had the keepinge or Surveying of our said Armoryes And that in your Bookes to be made thereof you doe perfectly distinguish what quantities of every nature then and there found remayneing are good and serviceable what defective and what unserviceable to the end we may bee truly informed of the state of that our office And if you find any to be imbezelled to Certifie the same alsoe and by whom Given at our Court at Whitehall this second day of August in the Twelwe yeare of our Reigne By his Majesties Comaund Edw Nicholas To our trusty and welbeloved Sir John Robinson Leiften nt of our Tower of London Collonell William Ashburneham Sir Thomas Armstronge and John Wood Bartholmew Beale Auditors of the Imprest

Accordinge to the purport and direction of which said Commission the said Commissioners or two of them whereof one of the said Auditors was con

stantly one, have meett and proceeded in the said service, and have taken the whole Remayne of all the Armors, Municion and other Habiliments of Warre, with their Furnitures, in the said Tower of London (sundry of the Armour, with their Furnitures and other utensills, which were formerly at Greenwich, being (within the tyme of the late distraccions and unhappy differences in this Kingdome) removed unto the said Tower of London) all which they find to be of the severall natures and qualities hereafter menconed: viz.:

ARMORS AND OTHER FURNITURES, VIZ. AT THE TOWER OF LONDON.

Harquebuzers with other Horsemens Armors, viz.

Breasts, Serviceable, 6604	To be repaired, 2394	Unserviceable, 5	9003
Backes, Serviceable, 5859.	To be repaired, 3416.	Unserviceable, 6	9281
Headpeeses, Serviceable, 5584.	To be repaired, 2826		8110
Strong Harquebuze armor, consisting of backe, breast, Placket, headpeece and Taces			One
Strong Breast and Placket			One
Dutch horsemens headpeeses, with single barrs			776
Dutch Harquebuze armes defective, Breasts, 132.	Backes		100

Curasseers Armors, with their Furnitures, viz.

Close white Curasseer headpeeses, defective		228
Curasseer armes complete, whereof 43 defective		58
Cushes, to be cleaned and repaired		289 paire
Kneecopps. To be cleaned and repaired, 252 paire.	White and cleane, 17 paire	469 paire
Flemish Pouldrons, with Vambraces, to be repaired		271 paire
Light Horsemens armes, white, wanting two paire of Taces		4
White Curasseer armes compleat, for Tilting		2
Tilting armor for Curasseers, consisting of backe, breast, Pouldrons, Vambraces, Taces and Collar		One
Large white Armour cap-a-pe, said to be John of Gaunts*		One
Small white Armour cap-a-pe, said to be Prince Henryes		One

Corsets and Curats with their Furnitures, viz.

Danish Foot armes, to be repaired, viz. Breasts, 344, Backes, 255, Breasts with Taces; 42		
Danish breasts with crosse Girdles, to be cleaned and repaired		1009
Armour of Toyras provision, viz Breasts, whereof to be repaired, 229—291; Backes, whereof to be repaired, 236—298. Headpeeses, whereof made in England, to weare with the said Armes, and to be repaired, 227		271

\* Grose, plate xxii.

Curate breasts viz unserviceable 1066 and to be repaired	
108 In all	1174
Curate backs viz unserviceable 934 and to be repaired	
220 In all	1154
Headpees	126
Taces and oill breasts unserviceable	11
Cooke Murrions and other old headpees and Capps unserviceable	269
Gorgetts to be cleaned and repaired	590
Murrions used on shipboard unserviceable	93
Spanish Murrions unserviceable	43
White field headpees defective	9
Masking Armour compleat reported to be made for King Henry the sixth	One
Foot armour compleat and serviceable viz Black and plate 5 Black and gilt 3	8

Sundry parcells of Tilt Armour defective viz

Headpees with gilt Collers	7
Breasts viz with short Taces 4 without Taces 2	6
Backes	3
Pace guards viz Russet 7 White 3	10
Gran guards viz Russet 7 White 2	9
Poulions	2 paire
Vambraces viz Plate 2 paire Gilt 2 paire	4 paire
Knee copps	1 paire
Oldgrave	One
Culet or Guardrene	One
Headpees	2
Taces	3
Mainefaces viz Russet 4 White 2	6
Vampletts for tilting staves	6
White short Gauntletts	2
White tilt Collars	2

Sundry other Armour and parcells of Armour Munition &c viz

Flemish Gauntlets unserviceable viz Short, 474 Long 10	484
Armour s words to be cleaned and scabberded	945
Belts for swords	40
Saddles for great horses without any manner of Furniture to be repaired	5
Severall old peeces of Steele Plates for great saddles unserviceable whereof ten have been damasked and gilt	31
Severall old peeces of Armour of sundry sorts	90
Battle Axes	~

Wood Croſſes to hang Armour upon whereof 30 are to be repaired	259
Shaffrones viz To be repaired 92 White and serviceable 42	134
Lances and Lanceſtaves unſerviceable	407
Great Lances whereof two are ſaid to be King Henry the vi <sup>th</sup> s and one Charles Brandoh's Duke of Suffolke s	3
Pikes unſerviceable	11
Great Hearce of John of Gaunt s	One
Spaniſh Coller for torture taken in 88 <sup>t</sup>	One
Two Hand ſwords	2
Shelds gault	2
Targetts of Iron	26
Bucklers of Iron	2
Wooden Bucklers	2
Barbes for horſes wanting one ſhaſſron	2
Anticke Headpcece with Ramshornes Coller, and ſpectacles upon it one Jacke <sup>m</sup> , and one ſword all ſaid to be William Sommers armes	One

## Armorer's Tool'es viz

Small Bickernes	6
Tramping ſtakes	6
Round ſtake	One
Welting ſtakes	7
Straight Sheeres	2 paire
Fileing Tongues	1 paire
Hammers	2
Old tew Iron	One
Great ſquare Anvill	One
Anvill broke	One
Old Bellowes, whereof one paire ſaid to be Mr Anneslyes	3 paire
Smiths vices	3
Threſtles	2

## In the Cloſet within the Armory at the Tower

Armour of King Henry the 8 <sup>th</sup> cap a pe being rough from the hammer	One
Long Libow Gantlett	273
Strong breſts and Placketts	2
Harquebuze armes viz Backes 30 Breasts whereof 3 defective 16	
Round Cap unſerviceable	One

<sup>1</sup> This ſignifies the year 1588 the date of the Spaniſh in aſſion.

<sup>2</sup> I erroneouſly printed tacke in the

Archæologia. This jack appears to have been in exiſtence within memory of perſons now employed in the armories

Culet	• One
Old mainefares	7
Pouldrons	2 pure
Footemans breast	One
Old sword	One
Sword belts	17
Male Jacketts	13
Powder	di bar
Old peeces of Armour of severall sorts, unserviceable whereof some of them have byn parcell guilt	33

In the Hall of the Leiftenn t of the Tower

Harquebuze armes compleat	3
Curasceer armes compleat	One

Sundry compleat Armours and others whereof some of them were standing formerly at Greenwich in the greene Gallery there, viz

- (2<sup>n</sup>) Upon a horse statue of Wood one compleat Tilt Armour cap a pe richly guilt part engraven part damasked made for Prince Henry, with two Gantlets and one guilt grandguard The horse Furniture being one Shaffrone of the same sort one old leather saddle and bit.
- (5) Upon a like Horse, one Armour cap a pe white and guilt made for King Henry the viij<sup>th</sup> The horse Furniture being one shaffrone, brest plate, and buttocke of the same sort one old saddle and bit
- (6) Upon a like Horse one Armour cap a pe damasked with gold made for King Henry the viij<sup>th</sup> The horse Furniture being a shaffrone Crinet<sup>a</sup> for the necke, brest plate and buttocke of the same, saddle, stirrups and bit
- (9) Upon a like Horse, one Armour cap a pe white engraven and parcell guilt made for King Edward the third The horse Furniture being one shaffrone Crinet for the necke brest plate, and buttocke of the same an old saddle and bit
- (1) Upon a like Horse one Curasceer Armour richly guilt and Engraven made for his late Majestie of ever blessed memorye Charles the first The horse Furniture being one shaffrone of the same and an old saddle
- (8) Upon a like Horse one white Armour cap a pe made for King Edward the iij<sup>th</sup> The horse Furniture one shaffrone Crinet for the Necke brest plate buttocke, and one old saddle with two Gantletts and a pace guard

<sup>a</sup> These numbers probably by a second hand are written on the margin of the MS and may possibly serve to indicate some old arrangement of these suits

<sup>b</sup> Printed Crivet in the Archaeologia by the error of the transcriber who read

the n as u (for v) Hall in his Chronicles uses the term crinet or crane synonymous with crinet Criniere a crannet armour for the neck or mane, of a horse Cotgrave

- (7) Upon a like Horse, one Armour made for Kinge Henry the 1<sup>st</sup>, consisting of an headpeece backe breast a paire of Pouldrons and Vambraces, a paire of Greaves and a pace guard The horse Furniture being a shaffrone and an old sadle, and a bit
- (3) Upon a like Horse, one Armour compleate, cap a pe engraven with the ragged staffe, made for the Earle of Leicester The Horse Furniture being a shaffrone<sup>r</sup>, Crinet for the Necke and brest plate of the same one sadle, bit, and Reynes
- (4) Upon a like Horse, one Armour compleate, cap a pe, white and plaine made for Charles Brandon, duke of Suffolke The Horse Furniture being a shaffron, brest plate and buttocke of the same one sadle, bit, and bridle
- (10) Upon a like Horse one Armour compleat, cap a pe white and plaine, made for William the Conqueror the Horse Furniture being a shaffron Crinet for the Necke, with a sadle, bridle and stirrups

Sundry rich Armours, and parcells of Armor, brought from Mr Anneslyes house, and now remaineing in severall Trunckes, within the office of the Armory at the Tower (with 2 great Trunckes and one great Lead cisterne still at the said house,) viz<sup>q</sup>

Armour cap a pe, richly guilt and graven made for his late Majestie, of blessed memory, Charles the first, with Gantletts, and a shaffron of the same and guilt steeles for a sadle	One
Small Armour made for his now Majestie, Charles the second when he was Prince, consisting of Breast, backe, gorgett and headpeece all richly guilt	One
Curseer Armour richly guilt, made for his aforesaid late Majestie, Charles the first, when he was young consisting of a backe, brest, headpeece Gorget, Pouldrons, and Vambraces, Culet, Cushes and Gantlets	One
Small Armour for horse and Foote, richly guilt, with bosses of gold and corded with silver, consisting of backe, breast, trices, Murrion, close headpeece, Pouldrons, and Vambraces, with gorget and Gantlets	One
Foote Armour of Henry the 1 <sup>st</sup> , richly guilt, consisting of backe, brest, and placket, Trices Gorget, a Burgonet with a buffe or chin peece	One
Small Horse Armour compleat, cap a pe, richly guilt and chased, with gantletts	One
Stirrups richly guilt and chased	1 paire
Sleeves of Male, with a velvet Coate to them	1 paire

<sup>q</sup> This piece is figured by Grose pl 21  
<sup>r</sup> The description of the following suits  
 with the exception of that of Henry VIII  
 vol. 11

is omitted in Mr Brays paper in the  
 Archaeologia and in the Critical En-  
 quiry

Small Tilt Armour caprice, richly gilt and chased wanting onely Gintletts and Mainefare with a shaffron of the same	One
Small Armour, richly gilt and chased consisting of backe, breast Culet Tices Gorget, Poiseguard Muneure and Gintletts	One
Tilt headpeece of the late Prince Henryes gilt and graven	One
Vamplers for Tilting staves gilt and graven	6
Armour richly gilt and graven consisting of a backe, breast Cushes a paire of Kneecops Gorget a paire of short Tices one Bungonett with a Buffe Murrion one Gintlet and a shaffione with a paire of gilt steeles for a saddle	One
Armour, sent his now Majesty, Charles the second by the great Mogull, consisting of backe breast Bices, headpeece vizor and peeces of the Greaves	One
Trunckes wherein the said gilt Armour is hid	4
Great old Trunckes bound about with Iron remaineing still at Mr Anneslyes house	2
Great Leiden Cisterne, formerly brought from Greenwich and now remaineing at the house where Mr Anneslye dwelt in the Tower	One

**GREENWICH** Wee doe find aswell upon our owne view as upon the information of diverse officers of the Armoury, stoorekeepers and others *That during the time of the late distractions The severall Armes, ammunition, and Habillments of Warre formerly remaineing in the greene Gallery at Greenwich, were all taken and carryed away by sundry Souldiers who left the doore open, Thirt sundry of the said Armes were afterwards brought into the Tower of London by Mr Anneslye where they are still remaineing, That the Wainescot in the said Gallery is now all pull'd downe and carryed away; and (as We are informed) was employed in wainescotting the house in the Tower, where the said Mr Anneslye lived That a great part of the ceiling is very much ruined and the whole house much decayed That all the severall Toolles and other utensills for making of Armour formerly remaineing in the Master Armourers workhouse there, and at the Armourers Mill, were alsoe within the tyme of these said distractions taken and carryed away (saveing two old Trunckes bound about with Iron which are still remaineing in the said workhouse One old Glazeing wheele still at the Mill and one other glazeing wheele sold to a Cutler in Blooe lane) That sundry of the said Toolles and other utensills have since byn converted and sold to private uses, by those who within the tyme of the said distractions had the Comaund and care of the said armes and Toolles both at Greenwich and at the Tower, That diverse of the said Toolles are still in other private mens hands who pretend they bought them That the great Anvile (called the great Beare) is now in the Custodie of Mr Michell Bisten locksmith at Whitehall, and the Anvile knowne by the name of the little Beare is in the custody of Thomas Cope one of his Majesties Armourers, And one Combe stake in the Custodie of Henry Keeme one of his*

**Majesties Armourers** And that the said Mill, formerly employed in grinding, glazeing and makeing cleane of Armes, is destroyed and converted to other uses by one M<sup>r</sup> Woodward, who claimes it by virtue of a Graunt from Kinge James (of blessed memorye) but the officers of the Armorye (for his Majesties use) have it now in their possession

**Memorandum** That the severall distinguishments of the Armors and Furnitures before mencioned, viz<sup>t</sup> The first serviceable, The second defective, and to be repaired, The third unserviceable, in their owne kinds, yet may be employed for necessary uses, are soe reported by Richard Kinge and Thomas Cope, two of his Majesties Armorers at Greenwich, who were nominated and appointed in his Majesties Commission, under his signe Manual before recited, to be assistant in this Service And we doe thinke the same to be by them faithfully and honestly soe distinguished

Will Legge, Master of his Majesties  
Armories

J Robinson, J<sup>r</sup> Ten Toure  
Jo Wood Barth Beale

The attempt to offer a detailed explanation of all the questions regarding armour and military costume, suggested by the foregoing document, would be beyond the limits of our present purpose. The principal terms occurring in it have been satisfactorily interpreted by Sir Samuel Meyrick.

The chief divisions, under which ordinary defensive armour of the earlier half of the seventeenth century is here found to be classed, are, for Cavalry, Harquebuzers', and Curassiers' armour, for infantry, corslets, and curts. This official return is perfectly in accordance with the statements of writers of the period, and the descriptions given by Markham, in his 'Souldiers Accidence,' printed 1645, with the schedule of prices of armour, established by a commission appointed by Charles I in 1631, supply a complete explanation of the items here found, in regard to the equipment both of horse and foot. The harquebuzers were light armed horsemen, and their equipment was so devised as to give the greatest possible freedom of movement, requisite for the effective use of fire-arms, on which account they had head pieces with great cheeks and a bar before the face, here designated as Dutch\*. The armour of the heavy cavalry was of more complicated and ponderous description, the head piece, or 'casque' was close, the limbs were protected by vambraces, cuisses, and knee caps, with the culet or guarderaine

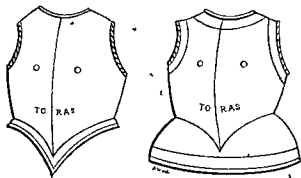
\* The prices were, for harquebuzers' armour, £1 12s. cuirassiers, £1 10s., corslet for a foot soldier, £1 2s. Crit Frqu., vol in p. 87

\* The harquebus was more usually the weapon of infantry, but horse arquebusers were employed in Germany as early as the

fifteenth century, and also in the armies of Francis I. See Sir Samuel Meyrick's dissertation on the introduction and use of this fire arm, Archæologia, vol xxii p. 63. A good representation of a mounted harquebuzer is given in Capt. Cruso's Instructions for Cavalry, 1632



The armourers of our own country, we may here observe, were unable to provide the requisite supplies of military equipments, and the special commission for their encouragement nominated by Charles I as above cited, recites the inconvenience arising from the necessity of seeking for provision of arms from foreign parts as heretofore accustomed. It is curious to notice the various defences of foreign fabrication, enumerated in the survey. The Spanish morions might have been preserved from the wreck of the Armada, and it is possible that the Flemish pouldrons and gauntlets had been part of the equipment of forces raised in the Netherlands, on that memorable occasion. We find also Danish foot armour, Dutch armour and head-pieces, possibly part of stores purchased by Henrietta Maria in Holland, with the price of the crown jewels, in the disastrous position of affairs in 1642. The custom house rates, however, shew that the importation of armour must have been considerable at various times. Thus, according to the act 1 Mary, the duties on Almain rivets were rated at 6s 8d the harness, corselet harness complete, 20s a piece (reduced in the rates 2 James I to 12s 4d) harness called dimilances, 26s 8d brigandines, 13s 4d, shirts of mail 26s 8d, and every description of offensive weapons, hand guns, dagges and diggers, rapiers halberds and partesans, flasks for powder, steel saddles, morions and sallats, are enumerated in these curious official rates. Amongst foreign stores, the survey describes about 300 suits for infantry, as "armour of Toyras provision with head pieces mostly made in England, to be used with them. Sir Samuel Meyrick supposed these to have been provided by the city of Tours, but he has stated no ground for the conjecture, nor the occasion on which it is probable that Touraine might have furnished any such supply. There is moreover no evidence that the name of that city was ever written Toyras. It may, however, be the name of some place in the Low Countries, or elsewhere where armour was fabricated, or possibly the name of an armourer, noted at that period. A large number of these suits still remain, stamped upon the breast with the letters TOIRAS<sup>1</sup>, and we are in



debted to the kindness of Mr Hewitt for enabling us to give a repre-

<sup>1</sup> In one instance, apparently by accident the letters being punched separately TOIRAS

resentation, sufficing to shew their fashion, and their date. In default of any conclusive evidence, it may be suggested that these had formed part of the equipment of infantry, serving under the gallant *Maréchal de Tournay*, and it seems not improbable, that they might have been supplied by the French general to assist Charles I in the equipment of the expedition in aid of Lewis XIII against the Hugonots in La Rochelle, in 1625\*. Charles found himself at that time under the greatest difficulties, in his endeavours to fulfil the promises made by James I to the court of France, he was burdened with debt, unable to obtain supplies from parliament, and compelled to borrow from his subjects for the outfit of that unpopular enterprise. If this explanation of the "Tower provision" can be received as probable, these suits may present to the visitor of the Tower no uninteresting memorial of the vacillating policy of the times of Charles I and of the expedients to which he was constantly reduced.

Various terms occur in this official return of William Legge, which might claim detailed notice, had not these observations already been extended too far. There is, however, one noticed already in the *Journal*†, to which we must here take occasion again to advert. The explanation of the word *mainefaire*, adopted by Mr Douce and Sir S Meyrick, seems to have been first received as synonymous with *crinet*, or *crinière*, by Grose, who remarks, in his *Treatise on Armour*, that "the *crinière* or *manefaire* consisted of a number of small plates, generally about twelve, hooked together, and to the *chafron*, so as to be moveable. Their use was to guard the neck of a horse, &c. This interpretation seems to have been somewhat hastily drawn from a supposed allusion to the horse's mane, but the portion of horse armour destined for that purpose is here distinctly designated by the term "*crinet for the necke*." The earliest mention of "*manus ferrea*," hitherto noticed, is in a document relating to deliveries and supplies of arms and armour by John de Fleete, keeper of the jewels and military stores in the Tower, 13 Edw III. The suggestion, previously offered in the *Journal*, appears to be confirmed by some descriptions of suits, omitted in Mr Bray's copy of the returns of 1660, and now first printed. Thus we find one described as tilt armour, cap a pie, wanting only gauntlets and *mainefaire*, and another small armour with *pees* guard, *mainefaire* and gauntlets, all mention of horse armour being here omitted. It would thus appear that it was a piece of armour, repeatedly mentioned, as by Hall the chronicler, before cited, in connexion with gauntlets, and of which one alone was required. It seems therefore, highly probable that

\* We are indebted to the kindness of Mr Holmes for this suggestion. The *marquis de Tournay* took an active part in the affairs of this period, and was successful in the capture of the *Isle de Rhé*, in 1625 whilst the combined fleets of France Holland and England were under the command of the duke of Montmorency. *Tournay* is better known perhaps as

the skilful opponent of Buckingham in the ill fated expedition of 1627, in favour of the Hugonots in La Rochelle. It is possible that these suits may have been taken by the English on some other occasion, such as the capture of the French fleet by Blake, in 1655.

† See p 231 of this volume

the mainefaire ( *mano di ferro* ) was the defence for the left arm and wrist of which many excellent examples may be seen in the Tower and at Goodrich Court Its form and use either with a guard-de bras or united to a crebrace with a peculiar wing shaped elbow guard are admirably shewn in Skelton's Illustrations plates viii and ix In the former case this long bridle arm gauntlet or fixed gauntlet as it is designated by Sir Samuel is worn over the ordinary gauntlet and attached to it by a screw and nut It was used as Sir Samuel remarks in the tournament only therefore the mention of one mainefaire with a pair of gauntlets as part of a complete suit is perfectly consistent with this explanation of the term The *gantlet d-coude*, used in later times by the chivalrieers is distinct but it served in like manner for the bridle arm\*

The description of head piece termed burgonet with a buffe or chin piece is twice mentioned in the survey various definitions have been given of the head piece supposed to have been of Burgundian origin but the word buffe does not appear to have been noticed by any writer on military costume It is of Italian derivation as given by Florio *buffa* the buffie or breathing hole of a head piece and Howell in his useful Nomenclature renders the visor of a helmet *la buffa bariera la testa glia* The name had doubtless been imported from Italy with the skilful productions of the Milanese armourers long in high estimation\*

A W

\* Compare the left gauntlet of the suit in the Madrid Armory assigned by popular tradition to Boabdil Jubnal Armeria Real See also the representation of a suit in the Tower formerly attributed to Edward III Grose pl 95 and Hewitt's Tower Armouries p 13

There are several in the Tower Grose

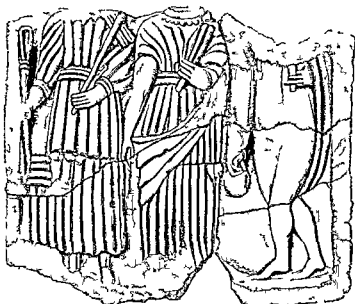
pl. 96 Skelton Illustr pl. 41

\* Sir John Smitle in his Instructions Militaires 1595 says of light horse called Stradiots I would will them all to be armed with good burgonets and buffes with collars with crasce with backs and with long cuises &c, p 169

## Archaeological Intelligence

### ROMAN PERIOD

By the kindness of the Rev Charles Paul Vicar of Wellow Somerset shire we are enabled to offer to our readers a representation of a very singular example of late Roman sculpture, in low relief, found near the villa and Roman remains existing at Wellow, discovered some years since. It is a tablet of oolitic stone measuring in its present mutilated state about 14 in in width by 13 or 14 in in height, the thickness  $2\frac{3}{4}$  in. It exhibits



ROMAN SCULPTURE FOUND AT WELLOW

three figures two of them females the third a naked male figure with the *chlamys* thrown over his shoulder holding in his left hand a purse in his right a staff. The draperies of the female figures are arranged in straight parallel rolls\*, and they have around their necks collars or necklaces formed of massive square ornaments. In the left hand of each is a staff or possibly the extremity of a palm branch, and each holds also something in the right

\* The resemblance which may be traced between this mode of treating the draperies and the earliest Norman or Saxon sculpture deserves notice. Compare the remains of the church of Shobdon built in the twelfth

century *Archæol Journal* vol. i pp 233 236 the carvings at Kilspeck church *Archæologia* vol. xxx. pl 11 and Lewis *Illustrations of the fort at Castle Frome Herefordshire* &c.

hand in one instance similar to a shepherd's staff a sort of long handled scoop. Over a long tunic girt about the waist appears a short tunic reaching a little below the hips and one of the figures has the *palla* draped around her. Amongst Roman sculptures at Bath represented by Horseley are two figures one draped and holding a palm branch the other naked and bearing a cornucopia<sup>b</sup>. This interesting tablet has been kindly presented by Mr Paul to the Institute. He states that in October 1846 some ruined walls having been found in digging, which had the appearance of Roman construction he had been induced to make a careful investigation of the spot in the hope of discovering another Roman villa and had been able to trace the foundations of a small building which from the quantity of charred wood about it appeared to have been destroyed by fire. The mutilated figure here represented were found amongst these remains and near the same spot a perfect denarius of Augustus, (Obv laureated head of that emperor. Rev a buckler between two olive branches with the legend CAESAR AVGVST and the letters S P Q R in parallel lines above and below the buckler). Some fragments of pottery were found but no remains of tessellated pavement.

The successive discoveries of Roman remains at Wellow in a common field, called the Hayes are of considerable interest. The first was in 1680 when a large tessellated pavement was brought to light of which Gale gave a representation in his Commentary on Antonine's Itinerary. In 1737 more extensive discoveries took place and three plates of tessellated pavements then found were engraved for the Society of Antiquaries<sup>c</sup> (*Vetus Monumentum* vol 1 pl 50—52). The injury occasioned by numerous visitors induced the occupier of the land to conceal these remains from view. In 1807 they were again examined at the expense of Mr John Leigh of Comb Hay and the ground plan of a considerable part of a villa was laid open with another pavement remains of a hypocaust and crypto porticus. A full account of these discoveries was given by the Rev Richard Warner in his Guide to Bath. In 1822 a more complete investigation was undertaken by the Rev John Skinner of Camerton and several large and elaborate plates were engraved of which Mr Paul kindly sent impressions for inspection. The Hayes is a position commanding an extensive range and within view is the field known as the Round hill Tiney, probably from a tumulus therein partly planted with trees. Here, as it is stated a large stone was found in ploughing many years since, which was removed and subterranean vaults were found apparently a place of sepulture.

Another recent discovery of Roman coins in Worcestershire has been communicated by Mr Jabez Allies to whom we are indebted for the following particulars. A few weeks since a discovery of Roman coins was made in Little Malvern parish on the western side of the road leading to Edbury, and opposite to the premises called Little Malvern Grove within

<sup>a</sup> Horseley Brit Rom p 326. Sooner actual reference.

<sup>c</sup> These plates reported by Jassons to

be inaccurate are supposed to have been executed by a brother of George Vertue residing at Bath.

half a mile of the foot of the Herefordshire beacon hill. A party of visitors were rambling over the hills, and one of them struck his iron pointed mountain staff into the turf, just upon the margin of a stone quarry, at the spot described crusing the turf and stones with an urn containing about 300 Roman brass coins to fall amongst the rubbish beneath, from which they were picked out by various persons and are now in the possession of Col Colston Henry Traut Esq and innumerable other hands. All those which I have seen are of Diocletian, Maximian, or Constantius, and they are in very perfect condition. The urn, judging by the fragments which I have seen, had become much decayed, and nearly pulverised. I believe this is the first evidence of Roman occupation of the Herefordshire beacon camp. Some writers have supposed it Roman on account of the central *prætorium* but it appears more probable that it was originally British and afterwards occupied by the Romans, and adapted to suit their own purposes. The name Malvern is probably derived from Moel y yarn, signifying in Welsh the high court, or seat of judgment. Within half a mile from the spot where the coins were found and at about the same distance from the camp there is a place at the Wind's Point, which is or was, known as Burstners Cross, in the parish of Colwall, near which the remarkable coronet or circlet of gold was found, in 1650, it was set with precious stones reported to have been sold for £1500. The particulars of this singular discovery are given in my 'Ancient British, Roman, and Saxon Antiquities of Worcestershire'. I have enclosed impressions from one of the coins, a large brass of Maximian. Obv laureated head MAXIMIANVS NOBILIS C. Rev a genius naked holding the cornucopia and discus GENIO POPVLI ROMANI, and S F 41

# SAXON PERIOD

We are indebted to Mr W Hilton Longstaffe for the following note, accompanied by a sketch from which the engraving is taken



'In the churchyard of Birmingham between Richmond and Barnard Castle is the basement of a cross and in the centre of the ground a most

<sup>d</sup> A silver coin said to be of Vespasian was found on the Malvern hills on the eastern side of the Worcestershire beacon as noted in the Botanical Guide to that

district and in Mr Allies Antiquities of Worcestershire p. 67 where other notices of Roman occupation in those parts of England may be found detailed

singular stone, apparently a Saxon coffin lid. It is almost covered with soil and grass but it may easily be seen by digging at the side, that it is not more than  $3\frac{1}{2}$  or 4 inches thick. The sides are also richly sculptured with knotwork, but too much mutilated and grass grown to obtain a correct copy. The shape is that of a coffin lid and I entertain no doubt but that it was one. It measures in the broadest part 1 foot, at the head about 10 in., at the foot 8 in., and is 3 ft. 10 in. long.\*

### PERIOD OF GOTHIC ART

Amongst the curious relics of antiquity discovered in Warwickshire, and connected with the valuable collections relating to the history of that county, in the possession of William Staunton, Esq. of Longbridge a beautiful gold signet ring is preserved

of which by his kindness, we are enabled to offer a representation. It was found about the year 1825 in the ruins of Kenilworth castle, by a person named Falkner, who was in



the constant habit of searching amongst the rubbish with the expectation of making some valuable discovery. Its weight is 1 dwt 10 gr. The impression is very singular, under a crown appear the numerals 87, of the forms usually designated as Arabic, of which no example has been noticed in this country, except in MSS. prior to the fifteenth century. Above the crown are the letters s and b, lower down on one side is seen the letter a and on the other, m. Various interpretations of this remarkable device have been suggested. It has been conjectured that it might have reference to the coronation of Elizabeth queen of Henry VII., solemnized at Westminster, A.D. 1487, or have been connected with the enterprise of Lambert Simnel, which occurred during that year, at the instigation of Margaret, duchess of Burgundy. Mr. Hawkins considered its age to be about the reign of Edward IV. the crown with fleur de lys ornaments and the form of the m being of similar character to those on his coins, a similar type of crown may, however, be found in earlier times, as shewn by the great seals and other authorities, as early even as the reign of Richard II. The letters have been supposed to be the initials of a sentence, such as—*Sancta virgo adjuva me*—(the second letter being read as a b), or, supposing the ring to be referred to the times of Henry VII., *Sigillum, or secretum, Henrici Anno (14)87 M<sup>b</sup>*. The most probable explanation, however appears to have been

\* Compare the two last figures of the date 1487, carved on wood on an old house at Armingham near Norwich.

† Henry in the summer of that year after the discomfiture of Lambert Simnel's partisans returned from the north by way of Leicester and Warwick and set forth

from that town with Elizabeth towards London Oct. 27 1487. Stow.

‡ Compare the arms on the sepulchral brass of Archbishop Cranley & Hen. V. in New College chapel; he died A.D. 1417.

§ The supposition that 87 may stand for 1487 may be admitted for want of any

proposed by Mr. John Gough Nichols, that the ring, which is of a size suited for a lady's finger, might have been a betrothal or nuptial present; the initials *J. H.* and *A. M.* being those of the two parties, the Arabic numerals indicating the date 1487, and the crown being merely ornamental, frequently used during the fifteenth century on seals, by persons not entitled by rank to assume such insignia. Several examples of this usage are supplied by seals, especially those from deeds in the custody of the corporation of Stratford on Avon, represented by Fisher<sup>1</sup>.

The coronet with an initial letter, adopted as a device on the seals or signet rings of commoners, appears on numerous rings of the fifteenth century, as well as on seals appended to documents: of these last the seal of Robert Bingham, 1431, hereafter mentioned, is a good example. It appears on another ring of later date, in Mr. Staunton's collection, of which a representation is here given. It is of base metal gilt, and was found in Coleshill church-yard, Warwickshire. The device appears to be a crown, placed upon a shaft, or truncheon, resting on a heart, in base, with the initials of the wearer, *I G.* at the sides.



A curious example of a like use of crowned letters, not allusive to rank, is supplied by the altar-tomb in the church-yard at Foulsham, Norfolk, around which is the inscription, in large characters, each surmounted by a crown, *ROBERT COLLES CECILI HIS VIXIT*<sup>k</sup>. Blomefield states that this Robert Colles occurs as witness to a deed about 20 Hen. VII.

On a small hexagonal seal of silver, of which Mr. Grant Francis has kindly supplied an impression, found in Kidwelly castle, 1815, appear the letters *ter*, under a crown. No interpretation of this device has been offered. An example, possibly to be admitted as analogous to Mr. Staunton's curious ring in the use of numerals as a device, is found on a gold signet-ring stated to have been discovered in Hertfordshire, in the neighbourhood of Pinner, on which appear merely the letters *IX*, which may, perhaps, be intended as Roman numerals.

Mr. Staunton has recently added to his collection of antiquities relating to Warwickshire a small pendant reliquary, of oval shape, composed of a crystal, uncut, formed with a sharp central ridge, as the *cabocons* of crystal or imitative gems on reliquaries and other church-ornaments of the twelfth and thirteenth centuries are not unfrequently fashioned. This forms the covering of a little box of silver, gilt, which opens with a hinge, the relic enclosed being shewn through the crystal. On the back, which is flat, is engraved the monogram *IHS* under a cross. It was found near Kenilworth castle in an old pasture-field, recently ploughed up. It measures about an inch in length.

better explanation, but no instance has been noticed of the date of a year, thus abbreviated, as early as the fifteenth century. On the tradesmen's tokens of the sixteenth, and in writings of the succeeding century, dates occur thus expressed, and

after a numeral, letters appear above the line, denoting the termination of the word; in this manner the *m* may imply *septem*.

<sup>1</sup> Antiquities of Stratford, pl. iv.

<sup>k</sup> Engraved in *Vetusta Monumenta*, vol. i. plate xv.



The Rev Charles W Bingham Rector of Melcombe Horsey, Dorset, has communicated facsimile impressions from seals appended to family documents in his possession, consisting of the *secretum* used by Robert, son of Richard de Byngeham A D 1318, bearing the grotesque device of a squirrel, with the words **PRIVE SY**, the seal of Roger de Manningforde, A D 1352, exhibiting the bearing a chevron engrailed, between three roses, **ROGERI DE MAN** **FORDE**, and the signet of Robert Byng ham, 1431, an example of crowned initials used at that period as seals by commoners the device being the letter R, the initial of his christian name, surmounted by a coronet Also the seal of Henry Paris, possessor of lands in Bingham & Melcombe affixed to a deed dated 1352 The device is an eagle or dove descending upon a crowned head, from which issues foliated ornaments this is enclosed in a quatrefoiled panel, without any legend It may possibly represent the head of St Kenelm king of Mercia who was beheaded and concealed under a thorn tree, and discovered, according to the legend, by a miraculous ray of light which shone upon the spot Lastly the seal of Robert Byng ham, who lived in the reign of Elizabeth with his armorial bearing a bend cotized, between six crosses patée, **ROBERTVS BYNGHAM ARMIGER**

Mr Charles Jackson, of Doncaster, has sent for inspection impressions from two matrices one of which, found at Funningley, near Bawtry, on the borders of Yorkshire and Nottinghamshire, is a small personal seal of the fourteenth century, the central disc is charged with a rampant lion not upon a scutcheon, surrounded by the legend **NICOLAI DE VESTHOVS**, or **VESTROVS** ( ) The matrix is described as quite flat, like a penny piece, with the exception of a little projection near one side, perforated for facility of suspension Mr Jackson remarks that he has sought in vain for either name amongst the possessors of lands in that part of England or the names of homesteads



The termination, house, is found in several names of places in the neighbourhood, as also the names Westow, Westwood, Westall, Westby, Westhorpe, &c, but not Westhouse The other seal is of brass found in a garden at Doncaster, and now in the possession of Mr Crowcroft, of that town The impress is a scutcheon of fanciful form, broken into foliated scrolls, supported by a single lion rampant, retrograde, and surmounted by the coronet of a marquis On the scutcheon are interlaced initials **L B P** or **L S B** This appears to be a seal of the latter part of the seventeenth century, probably Flemish About the year 1626, as Mr. Jackson observes the drainage of the level of Hathfield chase, near Doncaster, was undertaken by Cornelius Vermuyden, a Zeilander, on condition of being rewarded with a large portion of the lands reclaimed, and a great number of Flemish proprietors and refugee French Protestants subsequently occupied the district, forming a kind of colony for some time. Mr Hunter has given a detailed account of the drainage and lists of names

of the principal settlers, in his History of South Yorkshire, vol 1 p 159 It appears very probable that the occurrence of this seal at Doncaster may thus be explained

Mr W Hilton Longstaffe, of Darlington, has forwarded a drawing of the object here represented, with the annexed remarks

"The brass framework shewn below was found at Yarm co Durham in recent railway excavations, and is supposed to have belonged to the purse or alms-bag of a perambulating friar With it were found many human bones, and a large number of small wooden beads, finely turned, which evidently composed rosaries It is furnished with a ring at the top, either



We are indebted to the Rev Edward Wilton of West Lavington Wilts for recalling attention to the curious painted glass in the church of Thirsk, described by Mr Hylton Longstaff in a former volume of the Journal<sup>1</sup>. The arms of Askew there noticed occur with three distinctions a mitre a mullet and a crescent. The mitre may probably have been assumed or granted to record descent from William Askew or Ayscough bishop of Sarum 1438 murdered by Cade & mol. in the parish of Edington Wilts 1450<sup>m</sup>. If this supposition be correct it will furnish a probable date useful in ascertaining precisely the age of the glass at Thirsk. Mr Wilton took occasion also to call attention to the church of Edington as an interesting and rich example of the transition from the Decorated to the Perpendicular style built by William de Edington bishop of Winchester predecessor of Wyckham by whom also the rebuilding of the nave at Winchester which Wyckham carried on was commenced. The consecration of Edington church which was built at once took place A D 1361, and it shews the progress towards the introduction of Perpendicular architecture which had been attained<sup>2</sup>. This beautiful building, with the monastic remains of the foundation with which it was connected, affords a valuable example in the chronology of church architecture.

We have been enabled by Mr Wilton's obliging communications to add two more examples to the list of primitive sepulchral brasses. They had been taken up during recent restorations of the Dauntsey chapel a Perpendicular addition to the Early English church of West Lavington and they will shortly be refixed amongst the memorials of the Dauntsey and Danvers families the Lees of Dolebury, and the Abingdons there existing. A broken figure of a gentleman in armour had been supposed to represent John Dawnse, who died Jan 1 1453 according to an inscription now lost. The costume, however, appears to be of the reign of Henry VIII. This figure measures 2 ft 3 in, the head rests on a close caped helm without crest the hair long small frills at the throat and wrists globular breast with pass guards taces and pointed tuelles over a skirt of mail and square toed solerets. The plates referred to are inscriptions to the memory of John Dauntsey, who died 1559 and his second wife Margaret daughter of John Lmley, the former is expressed in the following quaint rhymes

One thousande yeres hath hundredes fete and fiftie yere full past  
Thou Dauntseyan did chaunge this lyfe for lyfe that still shall laste  
In the nygentyeth of fiftie when sprunge all thynges unto mans use  
Then then this man that mortall was his deatch could not refuse

<sup>1</sup> Archæol Journal vol. i. p. 79

<sup>2</sup> The spot where this murder was committed is still marked by local tradition and Mr Wilton remarks that accordg to popular belief the cattle refuse to eat the strong rank herbage which grows upon the place. The spot as it deserves answers to the description given by Godwin of this cruel outrage.

\* See Professor Wallis's observations on

the work of Bishopington at Winchester Transactions of the Institute Winchester 1845 Memoir on the Cathedral p. 54. The coeval introduction of the Perpendicular style in various parts of England is remarkable the choir of York Minster and choir of Norwich cathedral (both early Perpendicular) are assigned to the same period 1360.

HOC POSVERE UT ET TV VIATOR HOC  
 TRISTI EXEMI LO COMOTVS FATA ETIA I(N)  
 ANIMO PLBPENDENS QVAM NIHIL HIC S(IT)  
 FIRMUM AC STABILL DISCAS RERV OMV  
 FURE ALIQUANDO VICISSITVDINFM A  
 SPRETIS REBVS MORTALIV DEV IMORTA(LEM)  
 TIMERE VALE ET PVIS TVIS PRECIBVS  
 DEFVACTVM DEO COMMENDA

Possibly exception might have been taken in 1552 to the concluding sentence of this inscription and on this account it might have been cancelled. Mr Wilton has sought in vain to discover the person on whose decease it was prepared. The unusual name of *Dulcia* or *Douze* ought to supply a clue to identify him. Camden amongst names of women in his Remaines gives Douze from the Latin *Dulcia* that is, sweete wench. Skinner derives Douze from the French *Douce*.

teresting not only with respect to its architectural features, among which may be noticed the remarkable Saxon crypt, probably constructed by St. Wilfrid, but also on account of its association with an early and most eventful period of English ecclesiastical history, that we are disposed to believe that the exigencies of the committee require only to be made generally known to ensure the general support of all architectural antiquaries throughout the country. It is with much pain we learn that the committee are liable for a debt of £385, to meet which there is in hand only a balance of £140.

We have before referred to the application made by the Society of Antiquaries of Newcastle-on-Tyne to the corporation of that town, for a lease of the Norman Keep, with a view to its restoration and appropriation as the museum of the Society. Mr. W. Sidney Gibson, who takes great interest in the matter, has informed us that although the report of the committee of the Town Council has not yet been considered it is favourable to the proposition, and that Mr. Dobson, architect, is preparing the plans and working drawings, which are expected to be ready by the anniversary meeting of the Society in February, in which month also the recommendation contained in the report of the committee is expected to be confirmed. Late excavations, rendered necessary by the construction of the great railway-bridge, have laid bare, as we are told, various parts of the outer walls and buildings of the castle, and it is to be hoped accurate notes were taken of their character and appearance. It is said, also, that various Roman remains were discovered, among them a small stone figure of Mercury, and we are informed that these interesting relics have been transferred to the York museum, instead of being deposited in the collection of the Society of Antiquaries; if this be true it would imply great remissness on the part of the local authorities in permitting their abstraction.

The Committee of the Archaeological Institute have resolved to issue, under their immediate superintendence, a series of manuals of the different branches of archaeological enquiry; in these works an attempt will be made to reduce within the closest limits, consistent with a scientific treatment of the various subjects, all the useful information contained in works already printed, as well as that derived from recent discoveries and investigations. The Committee are fully aware of the difficulties naturally attending the execution of such a plan, but they hope they will be materially lessened by the now wide-spread spirit of antiquarian research, and therefore earnestly invite the co-operation of the members of the Institute towards the accomplishment of their design. The several volumes will be illustrated by accurate engravings, and appear as speedily as possible. A more detailed announcement will be given when the Committee are in a position to state the precise order in which the respective treatises will be published; in the mean time it may be observed that one work is already in the press.

\* See the *Archæol. Journal*, vol. II. p. 239.

\* Subscriptions may be paid at the office

of the Archaeological Institute, 12, Haymarket.

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## Notices of New Publications.

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CHART OF ANCIENT ARMOUR from the eleventh to the seventeenth centuries with descriptive text By J Hewitt 1847

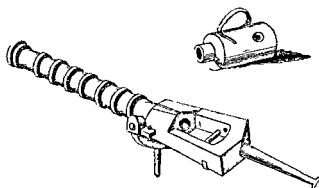
THE TOWER its History Armories and Antiquities, compiled from Official Documents by J Hewitt Published by authority of the Master General and Board of Ordnance Guide de la Tour de Londres contenant un résumé de son Histoire By the same

THE investigation of the peculiarities of ancient military costume has in recent times found much favour with students of mediæval antiquities. The satisfactory evidence afforded by these details in regard to the age or the country to which works of design should be attributed and the facility with which a practised eye seizes their distinctive features has caused this subject to be deservedly esteemed one of considerable interest and utility in our archæological researches. Difficulties which the antiquary of the last century had to encounter in the prosecution of such enquiries have now, in great part, been remedied. A national collection, exhibiting a chronological series of authentic examples illustrative of arts, manners, customs, and manufactures, is still greatly to be desired in this country, but much has been done, by aid of faithful representations of characteristic types, to supply the means of forming a critical appreciation of middle age antiquities and to reduce vague confusion into the order of scientific arrangement. In the investigation of costume, for example, the labours of Stothard, of Henry Shaw, of Waller and other talented antiquary artists, have brought within our reach a mass of valuable evidence, such as no other country, perhaps, can produce.

To sum up the results of such researches, and render them available to every class of enquirers, is an undertaking of general utility, well deserving to be thankfully appreciated by the archæological student. The Chart of Armour, compiled by Mr Hewitt, forms a graphic outline of the subject of military costume during the period of its greatest interest to the English antiquary, sufficing to present to his view the most striking distinctive peculiarities which mark the changes in armour from the age of mail to that of buff. The author has made a judicious selection of examples, chiefly from the rich series of English monumental effigies and in the brief text which accompanies these illustrations a useful resumé will be found of a subject which not many years since was attainable only through the medium of voluminous and costly publications.

The labours of Mr Hewitt in this branch of antiquities had been previously known in his useful manual of the History of the Tower and its Armories, a little work well deserving of notice not merely by the curious

visitor of those collections, or the foreigner, of whose gratification the author has not been unmindful, but as containing, under the unpretending title of an "Essay on English Armour," much interesting and valuable information. Besides notices of every object of more striking importance, including the recent additions judiciously made by the Board of Ordnance, towards the completion of the series. An useful sketch has also been given of the progressive improvements in fire-arms, from the earliest invention in the fifteenth century<sup>a</sup>, and of the history of ancient artillery, commencing with the rude bombard, the chambered *pierrier*, and massive gun-stones, whence that name was derived, used in early times as projectiles.



A detailed and critical examination of the entire contents of our national armories, including the collections at Windsor and Woolwich, is still much to be desired. An illustrated synopsis, accessible to all who take an interest in costume and military antiquities, treated as Von Leber has described the imperial arsenal at Vienna, but giving representations of every principal type or characteristic example, would form a most valuable accession to an archæological library of reference. The magnificent publications exhibiting the Imperial Collection in Russia, and the *Armeria Real* at Madrid, and perhaps even the *Illustrations of the Goodrich Court Armory*, by Skelton, the most useful work on the subject hitherto produced, are of too costly a character for general use. May we not hope that Mr. Hewitt will carry out his researches in a more extended form, and give such a manual of the armories of England as would be most acceptable, not only in our own country, but to continental antiquaries.

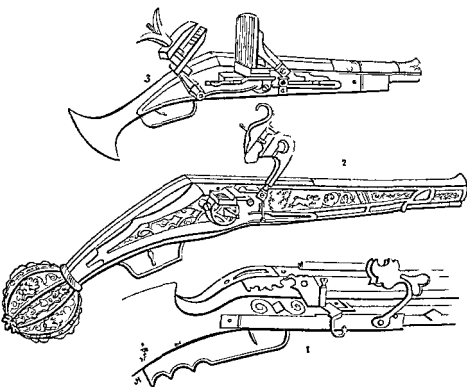
In closing this brief notice of Mr. Hewitt's publications we must for a moment advert, in no captious spirit or unfriendly criticism, to the practice which appears to become increasingly prevalent amongst antiquarian writers, of neglecting to cite the authorities whence their materials are derived. In researches which render the most minute details of value, every facility of comparison and careful examination should be given to the student, who is mostly unable to gain access to originals, and thankfully

<sup>a</sup> An excellent communication on this subject, illustrated by a complete series of specimens shewing the construction of

gun-locks, has been given in the *Archæologia* by Mr Porrett, vol xxxi, p. 49.



avails himself of reference to accurate representations such for example as the instructive plates of Stothard's *Monumental Effigies*, amongst which eight of the examples selected in the 'Chart of Armour' are to be found. Why deprive us of the opportunity of referring for more full information to his detailed and beautiful etchings? Why not encourage the student to seek further acquaintance with the remarkable monuments of Germany, similar to that of Gunther of Schwarzburg, so strikingly displayed by De Hefner, whose work has supplied that example<sup>b</sup>? Wherefore should those who enjoy advantages of access to the British Museum be debarred the gratification of consulting the admirable drawings of the late Mr Kerrich there preserved, from which the figure of Sir Robert Wingfield appears to have been derived supplying as they do so much valuable information by their minute accuracy of detail and fidelity of design<sup>c</sup>. We would insist on the prejudice arising from such omissions, not so much because full acknowledgment may be due to the author or the artist whose labours have



<sup>b</sup> De Hefner *Trachten des Christlichen Mittelalters* Costume du Moyen Age Chretien Manheim 4to Published in numbers of which about 30 have appeared

<sup>c</sup> The original drawing may be found in

Addit MS 6728 (in the B Museum) f 213 with the companion figure of Sir William Chamberlain. These beautiful examples were painted between 1461 and 1480

provided us with materials, or because such a practice might, by an unfriendly construction, be accounted as literary appropriation, but on account of the daily inconvenience which they must occasion, the hindrance to the free extension of intelligent research, which it should be the author's chief aim to stimulate.

A GUIDE TO THE CASTLE OF NEWCASTLE-UPON-TYNE, illustrated with Plans, Sections, and numerous engravings on wood. Newcastle: E. and T. Bruce. London: Hamilton, Adams, and Co. 12mo.

THE publication of this creditable little work is a testimony of the increased interest felt by the inhabitants of Newcastle for their venerable castle, and it comes most opportunely in aid of the steps recently taken by the Antiquarian Society for its restoration. The author, the Rev. J. C. Bruce, has executed his task with praiseworthy research; the plans and sections are reduced from the elaborate engravings published in the *Vetusta Monumenta*; it is further illustrated by numerous well-drawn cuts of details, and the printing of the pamphlet does great credit to the press of Messrs. T. and J. Hodgson.

In a modest preface the author requests the communication of any additional information, for the benefit of a future edition; we propose therefore to make a few general remarks on the castle, and to correct one or two inadvertencies in his narrative.

In the first place Mr. Bruce is disposed to agree with Brand, whom he usually follows, that the existing keep was erected about the year 1080: this opinion is contradicted by all the ornamental details of the building, which are of late Norman character. It is more probable that the present edifice was built during the twelfth century, on the site of the fortification reared by order of the Conqueror. The details of the chapel, belonging to the latest period of the Norman style, seem to mark the date of the completion of the building as subsequent to 1180.

It has long been a popular delusion that the apartment called the "great hall" of the keep was the scene of those imposing ceremonies of state which are recorded to have taken place in the castle during the thirteenth and fourteenth centuries; for example, that John Balford did homage to Edward I. in 1292 in this room. The words of the chronicler are "*in aula palatu ipsius domini Regis infra castrum*," i. e. "in the hall of the palace of the same lord the king within the castle." Yet it is capable of certain proof that the hall referred to was a building wholly distinct from the keep. It appears by an unpublished survey of the castle, taken in the eighth year of Edward the Third, a copy of which is before us, that the king's great hall within the castle was a building which had two gables with a round window, once glazed, in each; a description which does not at all agree with the character of the existing room in the keep. At the time of this survey the hall was

so dilapidated that the mayor of Newcastle certified it would require 840 stone of lead to make good the covering of the roof that its timber work was much decayed, and that the glazing of the windows would cost 26s 8d and an equal sum for the glaziers wages That the hall of the palace was entirely distinct from the keep is further proved by the separate mention made in the survey of the Great Tower which was also in a ruinous state, as regarded roof masonry, and, timber work Even the king's chamber was not in the keep It is described as situated over a cellar the usual mode of construction in the thirteenth century it was built of wood as the cost of timber and carpentry for its repairs estimated at £10 and 200 stone of lead were needed for the roof The king's chamber according to the plan of building then in fashion would be contiguous to the hall and is said to be so in the Inquisition of 1336 Their ruinous state in the 8th of Edward the Third A.D. 1334 proves that both hall and chamber were built long anterior to that date probably as early as the beginning of the thirteenth century the round windows described as existing in the gables indicate the style of domestic architecture adopted about that time

Mr Bruce is also wrong in supposing the mural chamber in the second story of the castle (marked C in plan plan) to have been the queen's chamber He seems to have relied for the confirmation of this theory on a passage in the inquisition taken in 1336 printed in Brand which mentions the great hall with the king's chamber adjoining thereto together with divers other chambers below in Queen's mantle The word *below* cannot mean their situation under the king's chamber for that as we learn from the survey of 1334 had a cellar beneath it It is therefore to be understood as referring to the relative situations of the several buildings on the same plane Now the kitchen was situated in Queen's mantle according to the survey therefore that name could not be applied to the queen's chamber it was in short simply the designation of one of the towers on the enceinte<sup>d</sup> in other words the mantel tower The queen's chamber at Newcastle as elsewhere was probably identical with the king's It results from these facts that the king's hall and chamber were buildings entirely separate from the keep and they were probably built within the outer bailey where there would naturally be more space for their construction

Mr Bruce took some pains to discover the site of the dungeon in this castle, by boring in the nave and in the so called vestry of the chapel, but without success Subsequent reflection he observes has induced him to give up the idea of there having been an underground dungeon He is quite right in arriving at this conclusion Two pits or dungeons formerly existed in the castle but they were not in the keep nor were they underground One of these was called the Great pit the other was named, probably after the sheriff who built it the Heron pit The first was in a certain tower nigh the second door of the loft floor the latter was

<sup>d</sup> See Ducange sub voce *Mantell m*

beside the Great Gate The sheriff's account for their repairs in the 31st Edward III<sup>1</sup> is now before us, from which it appears that these pits were formed by the masonry of the respective towers, each of which had a wooden loft or chamber on the top, through trap doors in which the prisoners were let down, according to this arrangement, the level of the dungeons was nearly the same as that of the external ground In 1357 the loft of the 'grent pit,' the timbers of which were entirely decayed, fell in, nearly killing the prisoners beneath, and it was on this occasion that the repairs were ordered which have supplied us with these details The trap doors and their bolts and locks are specially mentioned, and it may be noted that the latter were made of "Spanish iron" There were no windows in the masonry of the towers, as the workmen had candles on account of the darkness thereof It was at this time also that new gallows were erected within the castle, and that William de Whitburn made "3 pair of manicles and 3 great bolts" for the castle stocks

With these remarks, we take leave of Mr Bruce, recommending his pamphlet to the support of northern archæologists, and trusting that we may soon have to notice a second and amended edition

THE ANTIQUITIES FOUND AT HOYLAKE IN CHESHIRE, described by  
A Hume, LL D, F S A, &c &c London Longman, Brown, Green,  
and Longmans 1847

We have already noticed the extensive collection of objects of every period, found in the alluvial soil at Hoylake, now in the possession of Dr Hume\*, and it may be in the recollection of our readers that they were exhibited at the meeting of the Institute at York In the present brochure, published at his own expense, Dr. Hume has given a detailed account of these interesting relics, one hundred and seventy eight in number The work is illustrated by a plan shewing the locality of their discovery, and by numerous faithful drawings on stone, by Mr H C Pidgeon, of Liverpool

THE HISTORY OF THE MONASTERY FOUNDED AT TYNEMOUTH, IN THE  
DIOCESE OF DURHAM, TO THE HONOUR OF GOD, UNDER THE INVOCATION OF THE BLESSED VIRGIN MARY AND S OSWIN, KING AND MARTYR By William Sidney Gibson Esq, Barrister at Law, F S A, &c Volume the Second London William Pickering 1847 4to

We have much pleasure in recording the completion of this splendid and elaborate publication, the first part of which was reviewed at some length in our pages<sup>f</sup> In the present volume Mr Gibson has given biographical

\* *Archæological Journal* vol iii p 354

<sup>f</sup> *Ibid.*, vol iii p 366

notices of the Priors of Tynemouth, historical and descriptive notices of the conventual church and the parochial church, notices of the fortified works known as the castle of Tynemouth, an appendix of grants, charters, &c, addenda and a general index. The work is illustrated as before, by illuminated borders and initial letters executed by Mr Henry Shaw, and is a splendid specimen of printing. We cannot but again express our regret that the great cost of this publication will have the effect of limiting the usefulness of the vast mass of curious matter which the author has collected, but would hope that another edition may appear divested of the costly ornaments of the present.

## NOTE

WE have received a letter from Mr Freeman complaining of the notice of his description of Irthlingborough church\*, published in this volume. It is not our usual practice to attend to the remonstrances of authors whose publications come under review, and we depart from the established rule on the present occasion only because Mr Freeman alleges that our Reviewer misrepresented him in certain matters of fact. Omitting those parts of his letter which are not relative to the matters of fact in dispute, we give his vindication entire. We must observe however, that Mr Freeman assumes that the two notices of the "Northamptonshire Churches" which have appeared in our Journal, were written by the same person. This is merely a presumption on the part of Mr Freeman, and like such conjectures in general is not correct.

Mr Freeman's letter does not contradict any material statements of the Reviewer, it rather confirms them. The Reviewer said that Mr Freeman's account of the church was "very confused and unsatisfactory," and by way of exemplifying this, proceeded to give in a couple of pages a clear and distinct description, more intelligible to the general reader than Mr. Freeman had given in twenty. It is not true that he held up the "Publications of the Northampton Society to ridicule," on the contrary he praised them warmly, but regretted that a very difficult church, requiring much experience to describe it properly, had been committed to an inexperienced writer. Those points which still puzzle Mr Freeman, and on which he begs for more information, are clear enough to a practised eye. The arch buttress, built into the wall of an attached building, is not a very uncommon feature, and there are many other examples of recesses for altars in the transepts, although they have often been misunderstood and described as doorways or windows, as in the "Notes of the Neighbourhood of Cambridge, by a Member of the Camden Society." These are the ordinary mistakes of persons who begin to teach before they have learned. They may deserve praise for their activity and zeal, but a little more discretion would entitle their publications

\* See this volume p. 258

to far more attention and weight than they at present deserve. Much credit is due to the Northampton Society in general for avoiding this error, and for not trusting implicitly to any individual.

It now appears that Mr Freeman's notes required to be re-arranged and digested into order after they had been corrected by other members. This was not done, and hence the "confused and unsatisfactory" manner in which they appear, and of which the Reviewer justly complained.

There is very little real difference of opinion between the Reviewer and Mr Freeman. The complaint is not that the account of the latter is erroneous, but that it is "confused." The leading facts are not brought out clearly. The Reviewer said that "the existing church is *chiefly* of the latter part of the fourteenth century." He did not say that the pillars and arches are of the same date, he did not enter into detail at all, not being called on to do so. He was content to point out the remarkable and unusual features of the building and give an intelligible account of them, and only incidentally pointed out those errors in Mr Freeman's description which it seemed necessary to correct.

*To the Editor of the Archaeological Journal*

\* \* \* \*

An author who, like the Reviewer, is so intimately acquainted with the details of the Society's proceedings as to know that the letters E A F denote "an experienced writer," and "one of the youngest Members of the Society," might also have known that no description, though bearing the initials of its immediate author rests upon the individual authority of any single Member. Each paper is laid before the Committee, is carefully inspected by them and usually verified on the spot by one or two of their number. In pursuance of this system, I have at present in my possession descriptions of three Churches written by one older and more experienced than myself which I am requested to verify. In like manner my account of Irthlingborough was corrected on the spot once, if not twice, by other Members of the Committee. The result was several alterations, none of which I thought the description nearer to the Reviewer's opinion, and which indeed produced more than one of the passages which he has expressly selected for annotation.

For instance he says, "the west window is a good Decorated one, standing clear over the porch and flatly contradicting the notion that there was originally a room over the porch, which would have blocked this fine window." I was told that there had been such a room, and, like the Reviewer, thought it improbable, though I was not inclined to throw aside the information quite so cavalierly without looking into its evidence. The notes in pp 114 and 115 were inserted by the Secretary on the authority of the Rector of the Parish, who surely must be

allowed to know what has happened to his Church within his own incumbency. It is nowhere stated that the room was original, an idea only hinted in the former note. I do not however see anything so very absurd in the notion, the room, whether original or not, need not have touched the window, and the latter would have been in any case a great improvement to the internal effect. Even now it is almost lost in an external view<sup>a</sup>.

With regard to the great blank arch in the north transept, the Reviewer employs his usual tone, attempting to throw ridicule upon me as ignorant of its use as a retable or receptacle for an Altar. It so happens that I did incline to the belief of its being so, but that neither myself nor the rest of the Committee felt sufficiently certain on the point to justify us in dogmatically asserting it. I did not see what else it could be, but I had never seen another of the kind. If the Reviewer's greater experience can point out such another, one, I mean, of similar relative proportions, I shall be simply and without pretence, thankful to him for the information<sup>b</sup>.

\* The following questions as referring to small minutiae I have not obtruded on the text but they are worthy of notice, as exhibiting the unfairness of the Reviewer's criticisms. Speaking of the remains existing of the original Romanesque Church, he observes 'the capital or impost of the original Chancel Arch remains in its place, and shews that this part of the wall belongs to the original structure.' Several Norman strings remain in other parts of the walls but the impost is described as a bracket and the strings are said to have been placed in their present situation within a few years where they were previously placed we are not informed.

The three passages on which this misrepresentation is founded are as follows.

1st 'A Norman capital is built into the wall near the north spring of the [Chancel] arch, which may have served the purpose of a bracket' p. 123.

2nd 'Fragments of a Norman string above and below. Note These were found detached and inserted here to preserve them about sixteen years ago' p. 124.

3rd 'Below which is a string apparently of Norman date' p. 125.

No fair person would speak of the first sentence as "describing the impost as a bracket." I may perhaps have looked upon it as a fragment worked up again, an opinion less probable I freely grant, than that of the Reviewer though I have seen analogous cases. But my words or those of the Committee, do not necessarily imply even so much as this.

With regard to the other passages the Reviewer speaks as if I had stated all the Romanesque strings to have been worked up again. This is not the case as the two passages are totally distinct, relating to

different parts of the Church and nothing is said as to any change of position in the string mentioned in p. 123. The note I feel confident, was an addition of the inspecting Members "but in any case, neither they nor I could have dreamed of a thing so little likely to occur to any one unless we had had some positive testimony on the subject. Perhaps however the Reviewer's familiarity with those ancient documents which he censures our Society so sharply for not having sufficiently consulted renders all modern testimony worthless in his eyes. It is not a very uncommon thing to find detached fragments of detail. I hope nothing thorough is not the only place where, if found they are preserved.

<sup>b</sup> The piscina in the other transept gives the Reviewer an opportunity which he eagerly grasps at of sneering at my 'eyes' and my 'fertile imagination.' I grant that there is a manifest contradiction between the description and the engraving. But I cannot think that either author or artist could have imagined a feature which had no existence at all. It is possible that among the many corrections which both MS and proof sheet have undergone some confusion or transposition either of the description or the cut may have taken place. I might even have inserted a note taken in some other Church. That there is some confusion or other is clear from this same piscina being marked *sedilia* in the ground plan and *sedilia* there certainly are none. But in any case the error is of that sort which can only arise from accident or carelessness but to which ignorance or inexperience could not possibly give birth.

The Reviewer ventures the statement that I was not aware of the use of the niche in the west wall of the porch. It so happens that I was not aware of the use he attributes to it, inasmuch as I did not observe the chimney referred to at all. But how the Reviewer became aware of my ignorance I know not, for the more observant correctors of my MS inserted this sentence, which I should think was sufficiently explicit, in the printed description: "This has evidently been intended for a lamp niche, the opening or chimney being on the other side of the wall. The real crime seems to be that it did not occur either to me or to any other member of the Committee to go out of the way to speak irreverently of what the Reviewer is pleased to call 'the theatrical effects common in the Roman Church.' " Individually, I shall always feel myself bound to abstain from sneering at any ceremony of the *ancient English Church*, as a body the Committee are expressly prohibited from inserting any matter "not strictly archaeological, historical, or descriptive." And to none of these heads can controversial language be referred, and least of all any attempt to cast ridicule upon any Church or sect. I have myself, as a member of the Committee, objected before now to what I considered as irrelevant attacks on the *Puritans*. After all, what has this purely ritual or ecclesiological matter to do with the architecture or history of the Collegiate Church of Irthlingborough?

On the great general difference between the Committee and the Reviewer with regard to the date of the Church I cannot profess to enter at length. I can only say that, as being supported by the opinion of so many others no mean proficient in Church Architecture, my statements at least deserve to be met with argument, and not to be passed by with a futile attempt at ridicule. I only ask for such treatment as was given by the *Archæological Journal* in the case of an exactly similar difference as to the double north aisle at Higham Crossers. I imagined and it appears that others imagined also, that the arcades at Irthlingborough were of the thirteenth and not the fourteenth century, we may be wrong, but how does the Reviewer account for the appearance of the Clerestory of the Quire, which is manifestly of the last mentioned date, and is as manifestly an addition to the arcades which support it?

If the Reviewer, instead of amusing himself with sneering at our supposed mistakes, had attempted to explain two real difficulties, which none of us could satisfactorily solve, and on which he has not vouchsafed a single word, he might have conferred a real benefit on Ecclesiologists,—perhaps on archaeologists also. These are the supposed gateway (p. 114) and the great arch of construction (p. 116). Instead of elucidating that most perplexing fragment of which the latter is a part, he diverts himself with a palpable *σκημαχία*. He says, "the opinion entertained by this writer that the College buildings consisted only of the tower, and the four small rooms attached to it, is extremely improbable." I cannot find that I state any such thing, indeed by speaking (p. 116) of "the remnants of the Collegiate buildings," I imply the contrary.

A person who derived his first acquaintance with Irthlingborough from the Review, would naturally suppose that the description there given of the Church and College was something entirely new, a correction of my faulty account. On the contrary, where the author does not directly attack, he simply repeats, or, at least, coincides with, my statements, and communicates, unless it be with regard to the impost of the Chancel Arch, no fresh information whatever. And I cannot



refrain from saying that it does seem to me a proceeding unworthy of a Journal representing a body of such pretensions as the Archaeological Institute to borrow our Society's wood-cuts for the purpose of the better holding up our publications to unmerited scorn

I hope that nothing that I have said may be construed into any desire to shift upon the shoulders of the rest of the Committee a responsibility which I am unwilling or unable to bear alone. I have the fullest confidence in the correctness of every alteration made by them in my MS. I only wish to vindicate my own character for common accuracy of research and to show the Reviewer that it is just possible that while he is attempting to throw discouragement and denision upon young and inexperienced writers he may be unwittingly censuring others perhaps not younger or more inexperienced than himself

I have the honour to be Sir,

Your most obedient Servant

EDWARD A. FREEMAN

*Trinity College Oxford*

Oct 9 1847

## RECENT ARCHAEOLOGICAL PUBLICATIONS—FRENCH

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